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EDITOR'S LETTER

© Tim Clinch

This month you will see that we've made some changes to the magazine – nothing drastic, just some design refinements, some feature changes and, best of all, a beautiful new cover.

I think change is important, in every aspect of life – it keeps us thinking and reassessing where we are and what we are doing, weighing up the good and the not so good. We can then move on. In photography, change can come two ways – it can be a random reaching out to discover something new or it can be a more measured understanding of what is good in our work and a belief that there is more to be said.

Just recently, a friend asked me to help her write her artist's statement for an exhibition she was having. She felt floored by trying to put into words what she could easily express visually. So we sat down and talked, trying to find the right words that really described what her pictures are about. We wanted it to be honest and straightforward so that it would actually enhance the work rather than put the reader off by being baffled with pretentiousness (we've all read those artist's statements that you need a dictionary and a degree in theory-speak to understand).

Eventually (after a few days) we came up with a short piece of writing that felt like an extension to her images – it actually gave the work another dimension and a deeper emphasis. I was pleased that we'd achieved what we'd set out to (I am a journalist, after all) but what I hadn't anticipated was that she felt that, for the first time, she really understood what her work was about – and, with that knowledge, she was ready to move on, to begin to change and develop, while still holding on to the core of what she was doing.

I think it takes courage to move away from safe ground, and sometimes we're not ready for it, but when we are, when we understand why we need to change and grow, then it can be wonderfully rewarding.

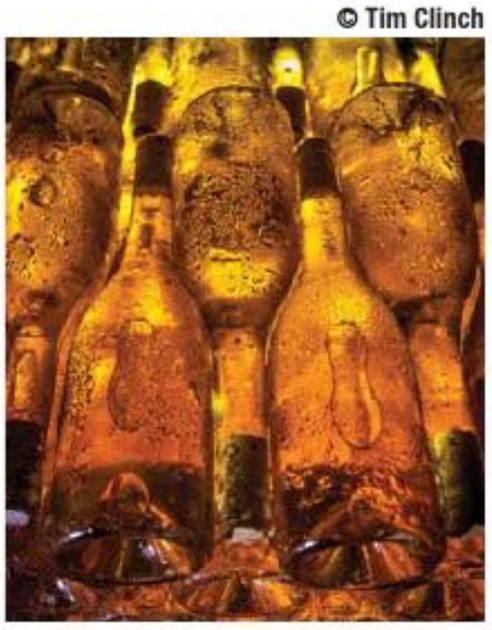
Elizabeth Roberts, Editor
elizabethr@thegmcgroup.com

PINBOARD

COVER IMAGE

This month's cover image is by Ron van Dongen

© Tim Clinch

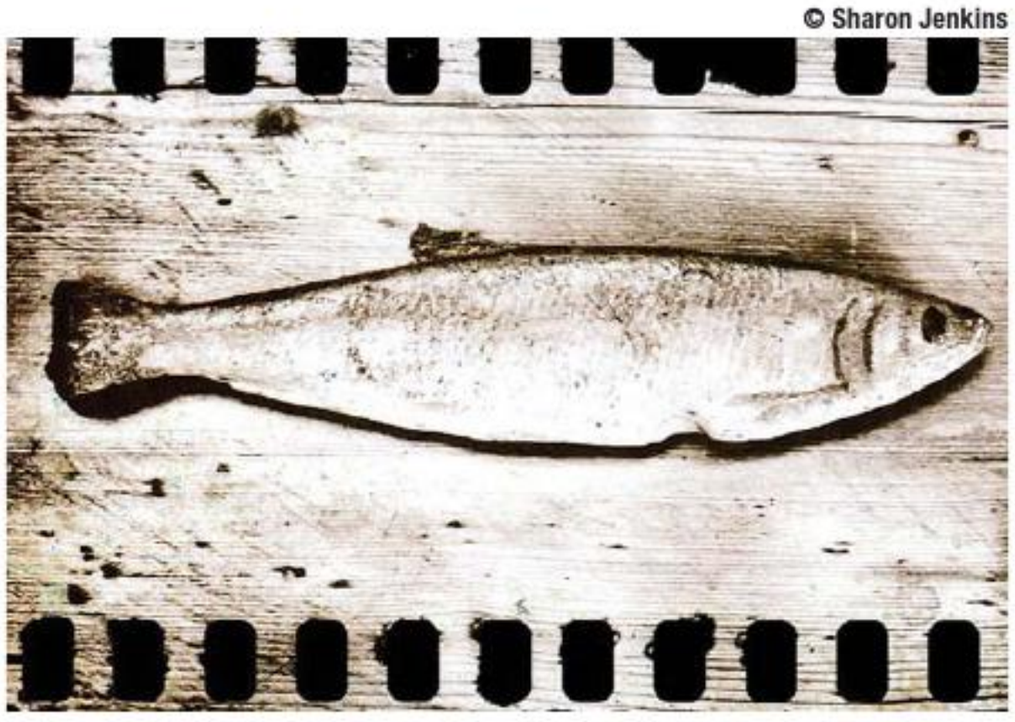


And huge congratulations to *B+W* darling Tim Clinch, whose (colour!) photograph was awarded Errazuriz Wine Photographer of the Year.

© Alan Foster

Thank you to our April issue's Last Frame winner, Alan Foster, for this ingenious use of *B+W* covers.

© Sharon Jenkins



A massive thank you to iPhone workshop participant Sharon Jenkins for her charming postcard.

WHAT BLACK+WHITE OVERHEARD

We recently had a radical rethink of our own photographic practice after one of our favourite photographers revealed he had shot 700 images in one sitting to get the perfect portrait! Another beloved lens-man also confided that he is overjoyed with a 6% success rate, prompting us to consider how much better our work could be if we pushed ourselves this hard.

WELCOME TO PHOTO-BABY GRACIE BEE!

CONTRIBUTOR EXCUSE OF THE MONTH

Not always known for their punctuality, our contributors can come up with outlandish pleas for forgiveness that rival the classic 'the dog ate my homework'. This month we got a good giggle from, 'but… my chemicals have gone off!' Honourable mention goes to Tim Clinch for his 'I've just had a metal hip put in' attempt – set the bar a bit high there Tim!

Congratulations to documentary photographer JA Mortram, whose first book, *Electric Tears and All Their Portent*, sold out in 12 hours! caferoyalbooks.com

@BWPMag

Find us on Facebook facebook.com/blackandwhitephotographymagazine

HOW TO SUBMIT

Photocopies of this form are acceptable. Please tick which category you are submitting pictures to:

- ☐ ASSIGNMENT
- ☐ LAST FRAME
- ☐ PORTFOLIO

Name

Address

Postcode

Daytime telephone no

Email

2 B+W

When burning your CD, create two folders: one containing high-res Tiffs or Jpegs (300dpi to about A4), the other containing low-res Jpegs (72dpi to about 20cm on the longest side). Images must be Mac-compatible. Please write your name and contact details on the CD or include this in a text file. Print submissions should be a maximum or 12x16in and must not be sent in tubes. We are currently unable to receive submissions online.

SEND YOUR SUBMISSIONS TO

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GMC Publications Ltd, 86 High Street,
Lewes, East Sussex BN7 1XN

GET IN TOUCH

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© Tim Clinch

© Sharon Jenkins

© David Emitt Adams

FEATURES

8 AGENT OF CHANGE
Roderick Field talks to a remarkable photographer

32 OPEN THE BOX
Pictures by Clare Park from a unique collaboration

40 WORKSHOP
We invite three readers to a smartphone workshop

82 60-SECOND EXPOSURE
Why Marc Schmidtmayer needs a 48-hour day

NEWS

4 NEWSROOM
What's happening in the wonderful world of B+W

6 ON THE SHELF
Our pick of the best photography books

18 IN THE FRAME
Your guide to photography exhibitions around the country

20 EXHIBITION OF THE MONTH
A must-see show

COMMENT

22 AMERICAN CONNECTION
A photographer who mixes past and present

78 A FORTNIGHT AT F/8
Own your visual clichés, says Tim Clinch

80 BEHIND THE SCENES
Celebrating a talented woman photographer from Victorian times

© Louis Champion

© Sasa Huzjak

© Gary Heiss

© Eddie Ephraums

TECHNIQUE

48 MASTER APERTURES
Lee Frost takes a detailed look at one of the most important camera controls

54 GUM BICHROMATE PRINTING
A painterly way to print your monochrome images

64 DISCOVERING LIGHTROOM
How to combat lens barrelling

INSPIRATION

47 ASSIGNMENT
We set you a challenge

58 THE F-STOPS HERE
Jemima Greaves grabs her film camera for a day of portraiture

62 BUILDING A CLASSIC LIBRARY
Concluding part of our series

66 MANY WAYS OF SEEING
Does the camera we use affect the way we see the world?

TESTS AND PRODUCTS

72 Fujifilm X-Pro1
Fuji's tasty camera put to the B+W test

74 CHECKOUT
The six best roller bags to transport your gear

85 BLACK+WHITE LOVES
Cool photography kit

YOUR BLACK+WHITE

24 PORTFOLIO
Send us your best work

30 ASSIGNMENT WINNER
Prize-winning pictures

96 LAST FRAME
A single image we love

NEXT MONTH'S ISSUE OUT ON 11 JULY

NEWS

HIGH CONTRAST

Pictures by acclaimed landscape photographer Joe Cornish will be showcased at Southwell Minster Cathedral, Nottinghamshire, from 27 July to 26 August. The Masters of Visions exhibition also features other photographers.
mastersofvision.co.uk

Canon has launched its summer cashback offer, giving up to £55 back on a range of cameras, lenses and printers. The offer runs until 31 July.
canon.co.uk/summercashback

A prize fund of more than £50,000 is on offer in the National Open Art Competition. Prizes include a new £10,000 Photography Prize. Judges include Michael Hoppen from the Michael Hoppen Gallery in London. Deadline: 31 July.
thenationalopenartcompetition.com

The first ever retrospective in France of the work of photographer Raymond Cauchetier will take place at the Porte de Versailles in Paris. The event is part of the Salon de la Photo, which runs from 7 to 11 November.
lesalondelaphoto.com

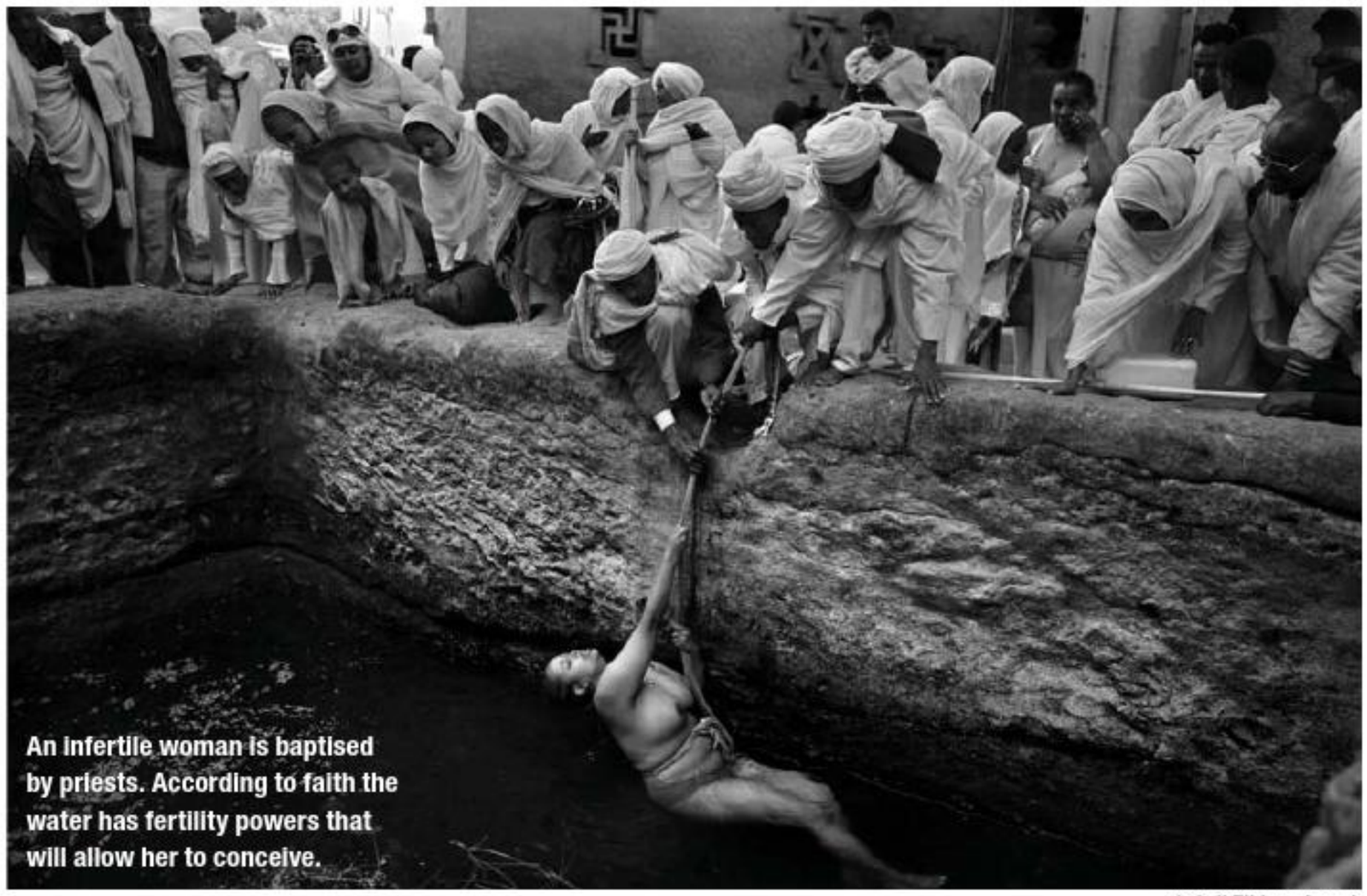
Prizes worth a total of €25,000 are on offer in a new photography competition run by specialty paper manufacturer Schoeller Technocell. Categories include portrait, landscape and photojournalism. Deadline: 31 August.
felix-schoeller-photoaward.com

Photography will be among the work on show at Free Range 2013. The UK's largest graduate art, design and fashion show runs at the Old Truman Brewery in East London from 31 May to 15 July.
free-range.org.uk

Pentax Ricoh has announced a summer cashback deal on DSLRs, mirrorless and compact cameras. The deal will run until 27 July.
pentax.co.uk/cashback

NEWSROOM

News from the black & white world. Edited by Mark Bentley. markbe@thegmcgroup.com



An infertile woman is baptised by priests. According to faith the water has fertility powers that will allow her to conceive.

© Gali Tibbon, Israel, Winner, Travel, Professional Competition 2013 Sony World Photography Awards

WORLD BEATERS

Pictures of children and youths who survived the massacre on the island of Utoeya in Norway in 2011 have won the L'Iris d'Or/Sony World Photographer of the Year award.

The colour portraits by Norwegian photographer Andrea Gjestvang won the unanimous vote of the judges. She won Sony digital imaging equipment and $25,000 at a gala ceremony in London.

Many black & white photographers were among the category winners and finalists. Taking top prizes were monochrome photographers Gali Tibbon from Israel, Valerio Bispuri from Italy, Jens Juul from Denmark, Nenad Saljic from Croatia and Adam Pretty from Australia. Spencer Murphy from the UK was among the finalists in the Campaign category.

***War/Photography* by Anne Wilkes Tucker, Will Michels and Natalie Zest**

The winner of the Kraszna-Krausz book awards for best photography book was *War/Photography: Images of the Armed Conflict and its Aftermath* by Anne Wilkes Tucker, Will Michels and Natalie Zest. The Outstanding Contribution to Publishing award was given to Thomas Neurath, chairman of Thames and Hudson, and the Outstanding Contribution to Photography award went to William Eggleston.

To see more superb winning and finalist black & white pictures from the competition see the app version of *Black+ White Photography*.

PROJECT SUPPORT

With the 100th anniversary of World War One approaching, photographer Brett Killington has begun documenting the battlefields of Belgium and France using pinhole cameras.

The project has been supported by Ilford Photo, who have supplied him with 19 Harman Titan 4x5 pinhole cameras plus film. During the Great War, 19 employees of Ilford fought and died for their country. A plaque commemorating their loss is still on display at the factory.

Brett Killington's project involves exposing 5x4in sheets of black & white film in cameras over a 24 hour exposure. The aim is to reflect the landscapes that the soldiers experienced and give a sense of what they saw from their shell holes.
64stops.com

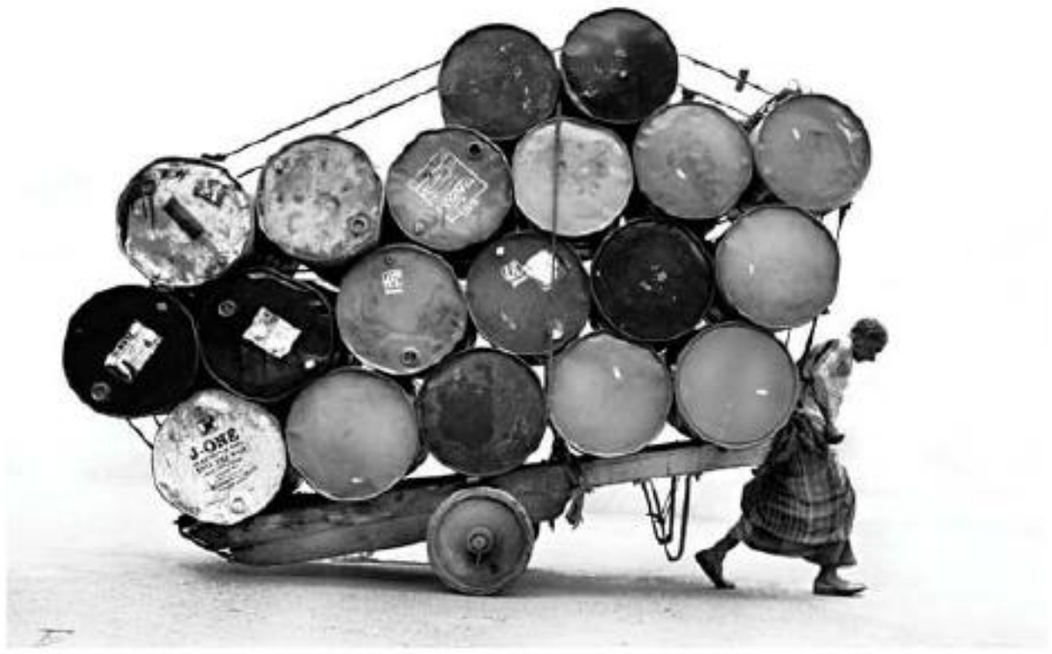
COPYRIGHT FEARS

Photography organisations are to meet the government to discuss concerns about copyright law.

Many photographers have expressed fears that copyright data in pictures can be stripped out to turn them into orphan photographs.

The new Enterprise and Regulatory Reform Act could allow the commercial exploitation of orphan photographs – providing a 'diligent search' for the original owner has been made first.

The final wording of the new regulations has not been confirmed. Representatives from the Royal Photographic Society, the British Copyright Council and others were due to meet Viscount Younger, the government's Under Secretary of State at the Department for Business Innovation and Skills, as we went to press.



© Mohammad Rakibul Hasan

MOVING ON

Congratulations to Mohammad Rakibul Hasan, who has won the Transport Photography competition organised by the Society of International Travel and Tourism Photographers. His winning picture was taken in Dhaka, Bangladesh.

OLD AND NEW

A museum which celebrates one of the founders of photography is the venue for an exhibition of modern black & white photographers.

Work by Anthony Jones, Deborah Parkin, Trevor Ashby, Nettie Edwards, Mark Voce and Katie Cooke will be on show at the Fox Talbot Museum in Lacock, Wiltshire, until 22 September.

© Jordi Cohen

A picture by one of last year's finalists, Jordi Cohen

TRAVEL PLANS

A new category for black & white photographers has been set up as part of this year's Travel Photographer of the Year awards.

The new category is inspired by landscape photographer Ansel Adams. The winner will receive an eight day holiday exploring the Northern California Triangle, including a stay in Yosemite National Park and a visit to the Ansel Adams Gallery.

Other categories include overall winner, Young Travel Photographer of the Year, Vanishing and Emerging Cultures, Wild Stories and Best Single Image.

All the winning images will be displayed at an exhibition at the Royal Geographical Society (with IBG) in London next year. Deadline for entries: 1 October.

tpoty.com

Hasselblad is to end production of the 503CW camera – the last V System camera in the company's portfolio. The decision brings to an end more than 50 years of evolution of the company's original camera line and is due to a substantial decline in demand for the camera over the past five years. Hasselblad will now concentrate on its medium format H System.

Important work on one of the founders of photography is explored in two new publications.

A 2010 conference at the National Media Museum heard details of an extensive investigation into three plates by Joseph Nicéphore Niépce dating from around 1826-27. Researchers revealed the plates were the result of three different processes, including a previously unknown photographic process.

Now the research has been published in a special edition of the *PhotoHistorian* and a one-off issue of *Imaging Science Journal*. These are available as a set in a commemorative folder for £20 including postage.

rps.org/niepce

Renowned photographer and printer Tim Rudman is to hold an Ilford Photo two day black & white fine printing masterclass. The event at Leeds College of Art on 6 and 7 July will be an informal mixture of theory, demonstration, hands-on practice and group discussion. A wide range of printing techniques will be explored.

ilfordphoto.com/artisan/courses

L'IRIS D'OR/SONY WORLD PHOTOGRAPHER OF THE YEAR AWARD GALLERY

©Paolo Pellegrin/Magnum Photos. For Postcards from America project and ZEIT Magazine, Italy, 2nd place, Current Affairs, Professional Competition, 2013 Sony World Photography Awards

01

© Gali Tibbon, Israel, Winner, Travel, Professional Competition, 2013 Sony World Photography Awards

02

©Fausto Podavini, Italy, 3rd place, Lifestyle, Professional Competition, 2013 Sony World Photography Awards

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© Fausto Podavini, Italy, 3rd place, Lifestyle, Professional Competition, 2013 Sony World Photography Awards

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© Sarai Rua Fargues, Spain, Finalist, Student Focus, 2013 Sony World Photography Awards

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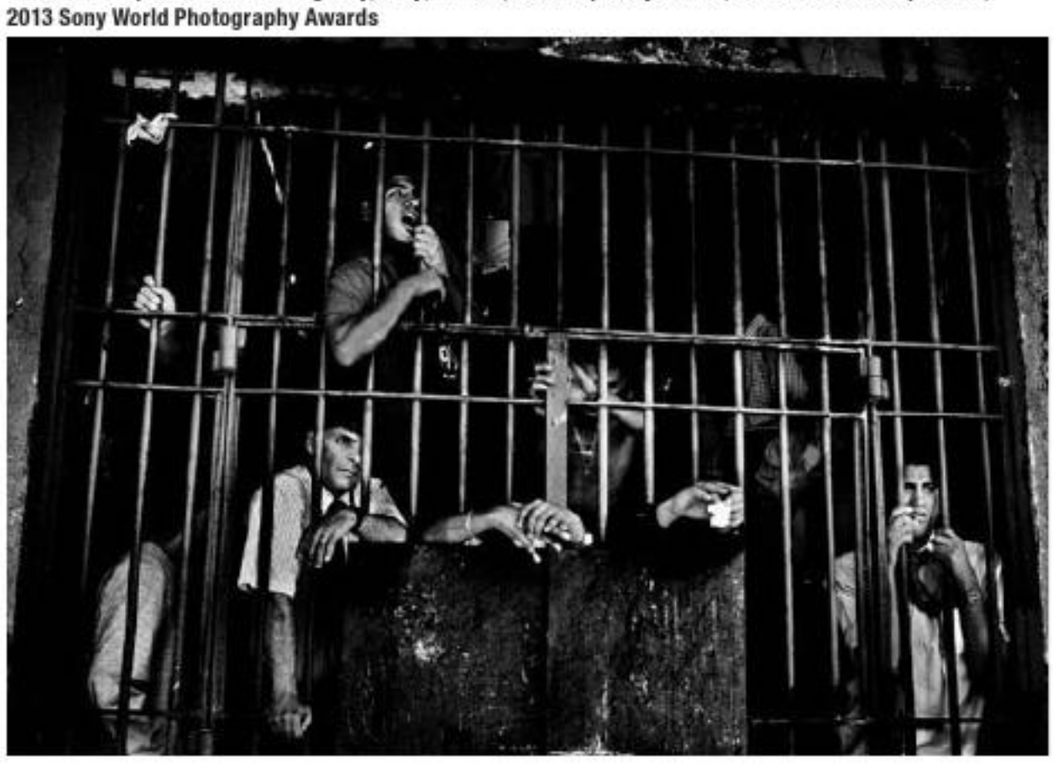
© Anshul Mehrotra, India, Finalist, Student Focus, 2013 Sony World Photography Awards

08

© Valerio Bispuri/Echo Press Agency, Italy, Winner, Contemporary Issues, Professional Competition, 2013 Sony World Photography Awards



09

© Anshul Mehrotra, India, Finalist, Student Focus, 2013 Sony World Photography Awards

10

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© Paolo Pellegrin/Magnum Photos. For Postcards from America project and ZEIT Magazine, Italy, 2nd place, Current Affairs, Professional Competition, 2013 Sony World Photography Awards

12

© Kim Annan, New Zealand, Finalist, Student Focus, 2013 Sony World Photography Awards

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© Kim Annan, New Zealand, Finalist, Student Focus, 2013 Sony World Photography Awards

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© Nenad Saljic, Croatia, Winner, Landscape, Professional Competition, 2013 Sony World Photography Awards

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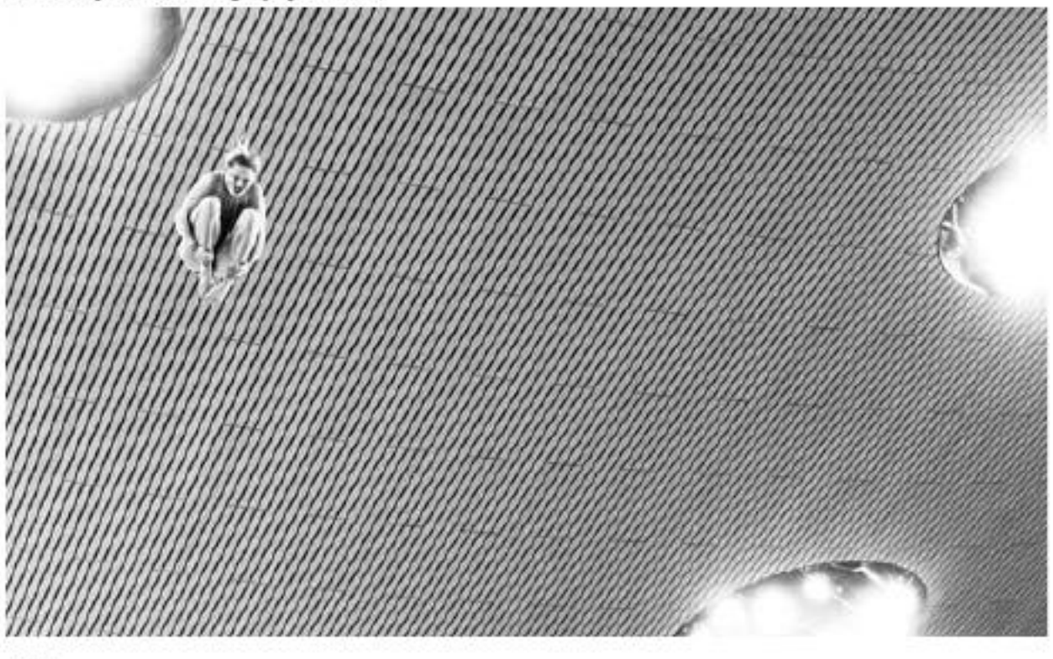

17

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©Edurne Aguinaga, Spain, 3rd place, Conceptual, Professional Competition, 2013 Sony World Photography Awards

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© Thierry Boult, France, 2nd place, Fashion & Beauty, Professional Competition, 2013 Sony World Photography Awards

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© Thierry Boult, France, 2nd place, Fashion & Beauty, Professional Competition, 2013 Sony World Photography Awards

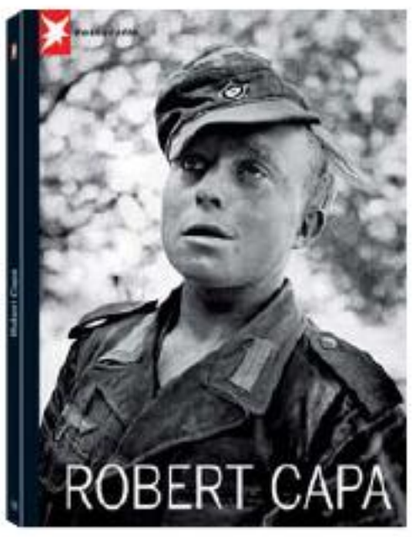
20

© Spencer Murphy, United Kingdom, 3rd place, Campaign, Professional Competition, 2013 Sony World Photography Awards

22

ON THE SHELF

We bring you our selection of page-turning photography books. From the history of camera development and the beginning of photography to one of the best known war photographers, there's a black & white bonanza waiting to be explored.



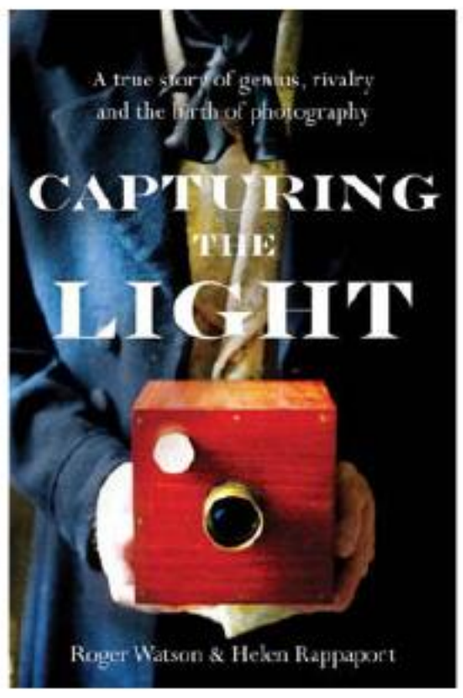
PORTFOLIO NR. 66: ROBERT CAPA

Stern Fotografie
Hardback, €18
Order no 70108237

A photobook in the truest sense, there is no text beyond a short introductory essay from Jochen Siemens and the vast majority of space is given over to the gritty images – wonderful! Well known for communicating the horror of war through his images, this selection features harrowing shots from WWII, including the Normandy landings of June 1944 and the liberation of Paris in August of the same year. Capa covered many conflicts for many publications and although this collection is just a snapshot of his remarkable archive it also includes photographs from the Spanish Civil War of the 1930s, Israel in 1949/50, Indochina in 1954 and colour photographs from Tunisia in 1943. It makes a remarkable collection of pictures.

Jemima Greaves

© Robert Capa @International Centre of Photography/Magnum Photos



CAPTURING THE LIGHT: THE BIRTH OF PHOTOGRAPHY

Roger Watson and Helen Rappaport

Macmillan
Hardback, £20
978-0230764576

Capturing the Light is the fascinating tale of how two men – Henry Fox Talbot and Louis Daguerre – became the inventors of photography.

Englishman Henry Fox Talbot was born into landed gentry and educated at public school and Cambridge. He was an academic high flyer who was fascinated by science. French man Louis Daguerre was a flamboyant entrepreneur with limited education but natural artistic gifts.

The remarkable twist in the tale is that the two men were working entirely separately but at the same time, on different sides of the Channel, to develop different photographic processes. The story switches between the two men, describing their backgrounds and upbringing, the obstacles they encountered and the people who supported them.

Daguerre, always in need of money, was particularly indebted to Joseph Nicephore Niepce, his business partner, who died before their ultimate goal could be achieved. Fox Talbot, more financially secure, worked alone in the countryside, his brilliant mind working on a wide range of mathematical and scientific ideas.

The two stories are neatly interweaved by authors Roger Watson (curator of the Fox Talbot Museum) and Helen Rappaport (a historian specialising in the 19th century). The result is a compelling tale of two men of genius, whose vision, brilliance and determination enabled them to create photography – and in consequence transform the world and the way we see it.

Mark Bentley

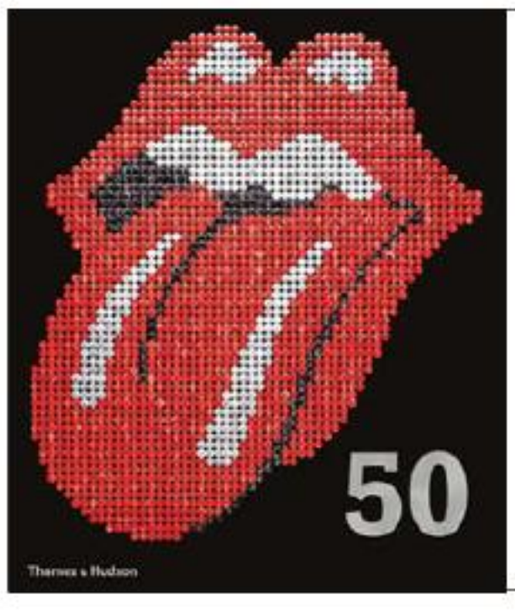
500 CAMERAS: 170 YEARS OF PHOTOGRAPHIC INNOVATION

Todd Gustavson

Sterling Publishing
Paperback, £17.99
978-1-4027-8086-8

Appealing to the camera geek in all of us, Gustavson has painstakingly traced the development of our favourite piece of kit from its humble beginnings as camera obscura to the now ubiquitous camera phone. Each of the 500 models included is accompanied by a short description detailing its features and advancements and a large image, which brilliantly shows the evolution of style and shape as well as some unlikely looking novel variations along the way! Fascinating additional information is included in the section introductions and sidebar essays.

Jemima Greaves



ROLLING STONES 50

Mick Jagger, Keith Richards, Charlie Watts and Ronnie Wood

Thames & Hudson **Hardback, £29.95** **978-0-500-51624-9**

Marking 50 years of Stones mayhem and magic, this collection of reportage photography, contact sheets, negative strips, outtakes, unseen material and rare memorabilia has been curated and narrated by the band. One of the most successful and influential bands of all time, the rich history contained within includes photographs from the *Daily Mirror's* archives and shots from photography giants Gered Mankowitz, Jean-Marie Périer, Terry O'Neill and many more.

Jemima Greaves

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At the heart of the image

Nikon

FEATURE

All pictures © Giles Duley

AGENT OF CHANGE

For **Giles Duley**, photographing the human cost of conflict around the world was a job he strongly believed in – and when he suffered the devastating effects of stepping on a landmine he learnt how high that cost is. But, undaunted, and minus both legs and an arm, he is now ready to return to his work. Roderick Field reports on a remarkable man.

Somewhere behind the poignant and shocking photographs of Giles Duley, is the man himself. In direct conversation, he is hard to pin down, preferring instead to talk about the subjects of his photographs and their unthinkable circumstances. Perhaps so practised at being invisible in the field, melting into the background to secure these images, he has become subordinate to the work; relying on the stories he uncovers to explain his purpose and present a strident, compassionate worldview. He has worked relentlessly to find the untold stories overlooked by the mainstream news machine and is equally arduous in placing his work that we might see it and respond. 'People get caught up in things,' he explains. 'Nobody chooses to be a refugee or a victim of war.'

There are few who have gone so far to show us the dire human cost of conflict as Giles. If, one February day in 2011, he had stepped a few centimetres to the left or right, he may have been permitted to remain the observer, artfully relating the vivid visual stories of those others getting caught up, instead of, in his own words, 'becoming the story'. While embedded with the 101st Airborne, he stepped on a landmine. Between the click and the aftermath, he lost both legs and his left arm. ›

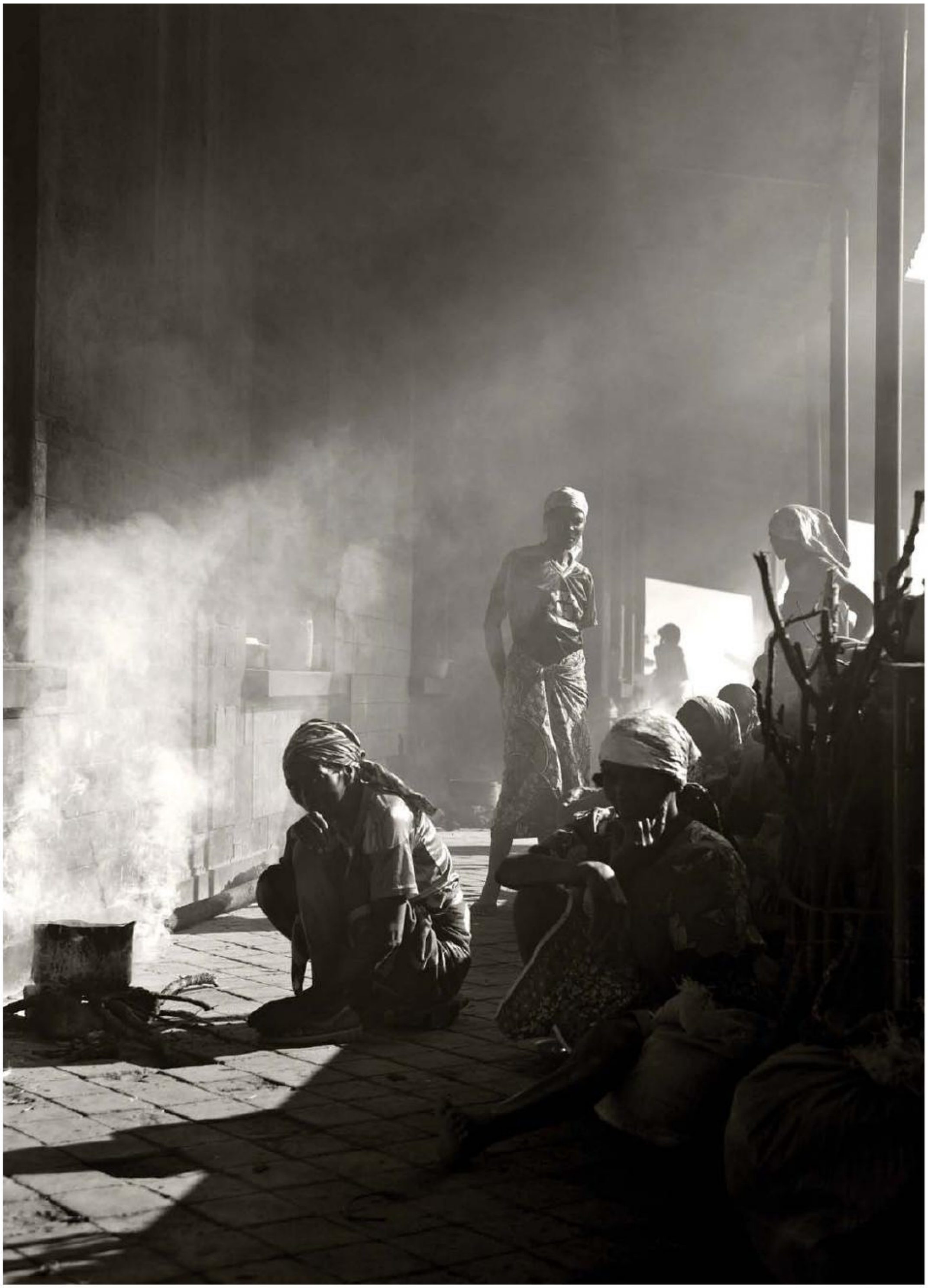
'There will always be wars and people destroyed or displaced by them. My photographs tell the story in front of the camera and at the same time are about all war, all victims.'

AFGHANISTAN – 2012

Farid, who was injured by a US grenade, enjoys the sun and fresh air outside his ward at the Emergency Hospital. He had been injured when caught in the cross-fire between Taliban and a US patrol. His father had taken him to the nearest American patrol base but they had refused to treat him on the grounds that he might be Taliban. His father had then driven him to Kabul where he received treatment to serious head and stomach injuries.

Opposite ANGOLA – 2006

Widows of rebel soldiers, fearful of retribution from Angolan government soldiers, living in an almost biblical scene at an abandoned school. When I first tried to photograph them they would all disappear into the shadows, but by returning each day I gained their trust.



This of course presents Giles with some serious practical difficulties, not least of which is managing the epic task of 'having a disability but not being disabled.' During months of recovery and multiple operations he found himself, with vital organs failing, close to death. 'I am still a photographer,' he insisted to his sister and it is this remarkable conviction that has allowed Giles to survive and go further, even finding advantages in his newfound status. 'I am still saying the same things,' he tells me, 'but now my voice is so much louder.' The nation is entranced by the man who can survive such horrors yet will not be deterred from his purpose – to describe man's inhumanity to man.

'There will always be wars and people destroyed or displaced by them. My photographs tell the story in front of the camera and at the same time are about all war, all victims. It is important that my work is timeless and tells the stories of the people that would otherwise be invisible, without voices.' I am put in mind of the unstoppable force meeting the immovable object. While Giles is clearly under no illusions about his capacity to change this world, he simply will not stop working at making us all want to make it a more humane one. A few days after our meeting, he will be heading off to the refugee camps on the Syrian border with Jordan. I ask if aside from the ordinary dangers of being a journalist on the periphery of a war zone, he is perhaps

nervous of the difficulties he will face as a man reliant on artificial limbs and the kindness of strangers.

'I feel more at home in a refugee camp than walking around London, I am there to work, to tell the stories. My only fear is that the pictures won't be as good as they used to be or that I won't be able to hold the camera straight despite my specially modified left "hand".'

'Have you not seen enough suffering and horror? Is it difficult not to become numb or conversely, overwhelmed?' I wonder.

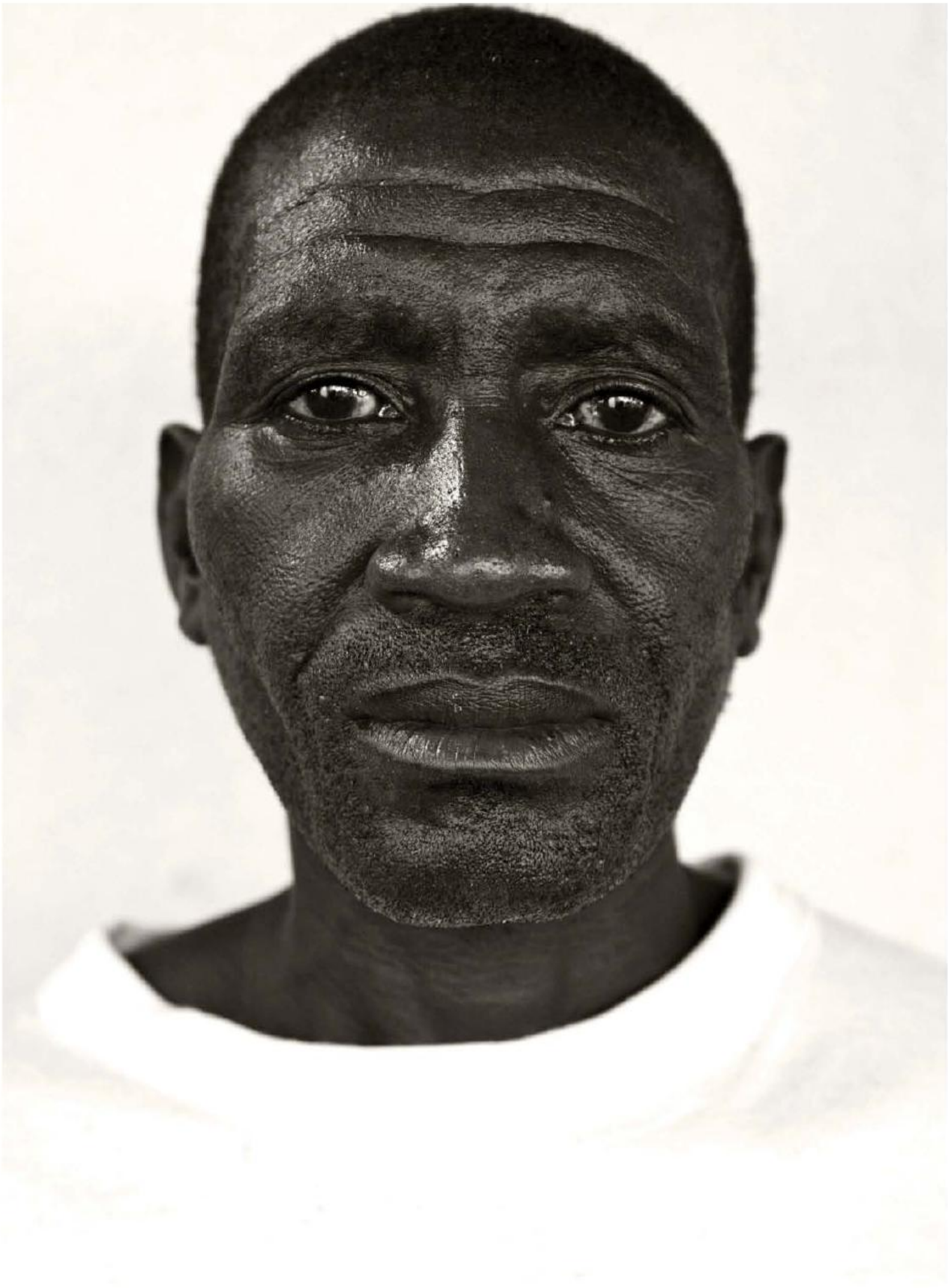
'You know, it's where these things are at their worst that you also find the most compassion and the most extraordinary acts of human kindness. Life is pared down. And anyway, what else would I do?'

In his recent pictures, the truth of this experience is laid bare for us to see. When he revisited Afghanistan to photograph the indigenous amputees, his empathy,

Above ANGOLA – 2006
The villagers of Chifolo evacuate following the death of two children who stepped on a mine hidden by their hut. There are approximately 10 million mines still hidden in Angola, many in small villages such as this.

Left ANGOLA – 2006
A de-miner from MAG makes safe an anti-personnel mine in Angola. Much of my work has been about the effects of conflict on civilians, and nothing is more insidious or indiscriminate than a mine. I have nothing but respect for the workers from charities such as MAG and HALO who tirelessly work to make safe former conflict zones. I remember sweating profusely when I took this photo, nervous that the mine would explode. After recent events it has even more poignancy to me.

Opposite ANGOLA – 2006
I photographed former UNITA soldiers in a demobilisation camp in Angola. I spoke to one former rebel and his story was typical of most. The rebels had raided his village when he was a child; they'd forced him to shoot a family member before taking him to their camp in the jungle. Fearful he'd be killed if he returned to his own village, the rebels became his family. He'd fought with them for nearly 20 years, now with the war over he was uneducated, marginalised and unable to return home for fear of retribution. The authorities wouldn't allow me to take his name. His eyes were dead.



BANGLADESH – 2009

A 10-year-old boy at work in a Dhaka metalware factory. Child labour is a good example of how complicated humanitarian issues can be. At the time of this photograph a lot of clothing factories had been shut down because of customer outrage at the use of child labour in producing High Street brands. As a result though, those children had been left without incomes and often ended up on the street. The charity I was working with in Dhaka was bringing education into the factories, persuading the bosses to allow the children a few hours off every day to study. In the long term it was a more productive solution.

BANGLADESH – 2008

Portrait of Rohingya refugee, Sab Meheras

SOUTH SUDAN – 2009

A 12-year-old child soldier brandishes his new AK-47. It's hard to take a photograph like this when you've seen boys of a similar age dying from gunshot wounds. It's a sad fact that no matter how poor a region is, there are always new weapons.

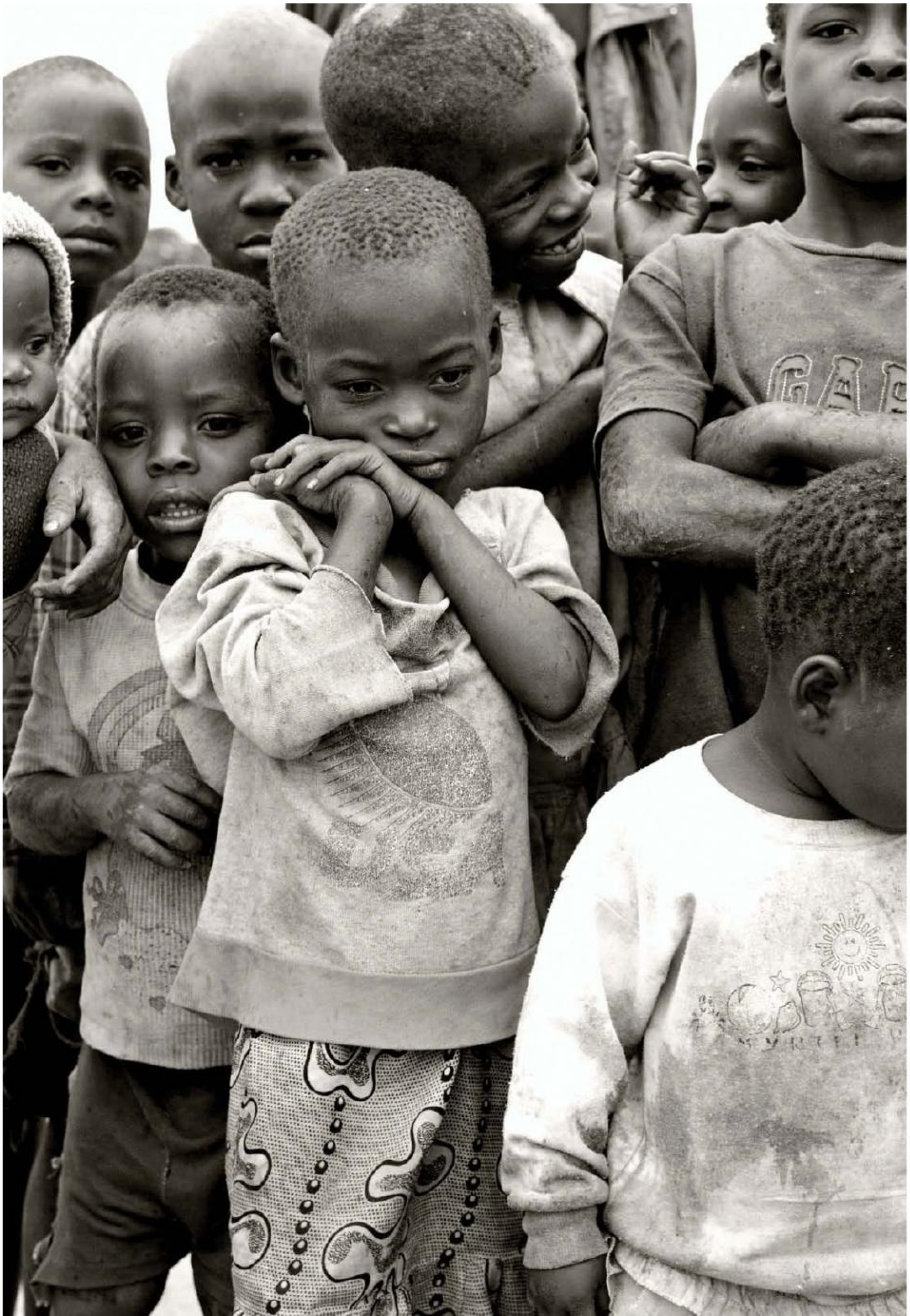
‹ discretion and timing produced images verging on the sacred; the newly disabled learning to walk and angel-faced children with savaged hands or faces.

The emotional return to Afghanistan was recorded by a Channel 4 documentary team, in favour of more lucrative offers that would have put the focus squarely on Giles at the cost of the walking wounded he had gone to meet. It will always be about the subject for Giles, he is reluctant to find advantage in their plight even if the end serves to improve their lot. 'The very action of pressing the button makes me feel guilty. I hate to think of photographs as taken,' he explains, 'they are given, it is a conversation.'

I am moved by his abject humility and ferocious drive, the work he produces and ›

Opposite ANGOLA – 2006

Following the end of the civil war in Angola refugees were being repatriated. Due to the length of the war, these children had been born in camps in Zambia and were now back in Angola speaking a different language. With nothing but tents to live in, they find themselves outsiders in their own country.



SOUTH SUDAN - 2009

For quite a few years in my youth I was a fashion photographer. I wasn't very good. In many ways this photograph of Murle girls is the fashion photograph I was never able to take. This image shows the pure beauty, mystery and strength of women.

ANGOLA – 2006

A nun at an Angolan orphanage stoops to serve the children's dinner of beans. You can almost hear her back creak. It's one of my very favourite photographs of all time, it feels timeless. Everything came together in front of me; I just had to press the shutter

BANGLADESH – 2008

A family of Rohingya refugees in Kutupalong camp. My work tends to focus on families and small communities, and the resilience they show through adversity.

‹ the integrity of the film, *Return to the Frontline*. The documentary quietly shows us the ordinary individuals caught up in things and succeeds in humanising a people we are encouraged to see as alien, or worse still, the enemy. Giles has exposed a story of barbaric indifference which, while it may continue, is no longer hidden. And he has done it single-handedly. 'Quite literally,' he acknowledges in a rare moment of personal candour that allows me to probe further into how it is to be wounded, to have one's life exploded by a moment of catastrophic turmoil. 'I only lost what I could afford to lose – I have my eyes and my right hand.'

And much as it is hard not be inspired by such spirit, there are more mundane concerns to include. 'When I was blown up, I saw remnants of my boxer shorts hanging on a tree and thought to myself, that can't be a good sign. My cameras were also destroyed in the blast,' he says. I risk a joke as the image is hard to bear. 'Thank God they weren't Nikons!' I say, and he smiles – finding humour in the darkest zones of his experience clearly forming an important part of his death-defying recovery.

AFGHANISTAN – 2012

Three year old Mehdiai is watched over by her aunt at the Emergency Hospital. She was playing with a piece of shiny metal on her doorstep when what turned out to be an unexploded ordinance went off in her hand. As well as losing fingers she also received severe stomach lacerations.

Nevertheless, there is no denying Giles and dedicated photojournalism itself are both up against it, competing against computer games and wayward celebrities for real and virtual column inches. 'It is a hard time for photographers and almost more depressing than conflict is the reluctance of the home press to run such important stories, with lines such as black & white is not really what we're doing at the moment – it's really unbelievable. I'm lucky to be getting properly noticed for my work at the moment. The attention span of the public seems to get shorter and shorter, so maintaining an audience for unpalatable images was never going to be easy. But stepping on an IED and "becoming the story" put my work squarely in the spotlight. Still, I cannot be sure to make a living with this work and, of course, there is physical pain to contend with. But the truth is – I wouldn't change things.' ›

AFGHANISTAN – 2012

A portrait of a policeman injured during a Taliban raid. He was a new recruit and was guarding a checkpoint when the Taliban attacked. His colleague tried to throw a grenade but in his panic he held on to it for too long, killing him and injuring those around him.

LONDON – 2011

When I was still in intensive care, I had an idea in my head of a photo I wanted to take – a self-portrait – I could see it so clearly. It was in my head for months, I called the idea my broken statue image. I wanted to take a portrait that didn't hide the reality of my injuries, but also didn't show me as a victim. When thinking about it I realised I wanted to photograph myself in the way I had photographed others. Quite literally I had become the story. When I took the self-portrait I felt as if I had crossed a threshold of accepting my injuries. This is me, and once again I am a photographer.

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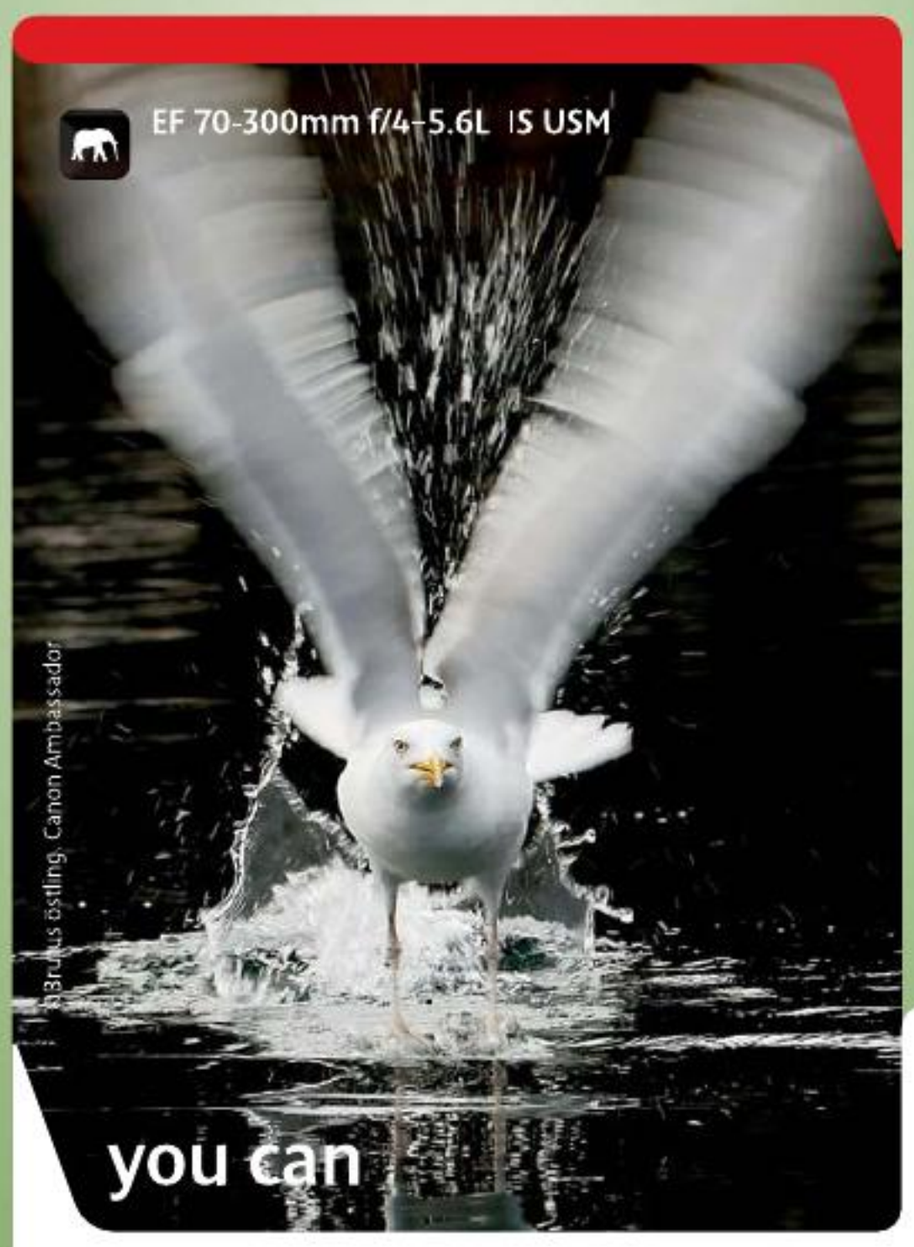

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IN THE FRAME

If you would like an exhibition to be included in our listings, please email Jemima Greaves at jemimag@thegmcgroup.com at least 10 weeks in advance. International listings are on the app edition of the magazine.

New Brighton, 1976 by Martin Parr © Martin Parr / Magnum Photos

EVERY MAN AND WOMAN IS A STAR: PHOTOGRAPHS BY MARTIN PARR AND TOM WOOD

To 18 August

Comprising work taken in the late 1970s and early 80s, the show concentrates on their Merseyside images, exploring the differences and similarities. Includes possibly the earliest work by Parr and images from Wood's seminal projects

WALKER ART GALLERY
William Brown Street, Liverpool
liverpoolmuseums.org.uk/walker

LONDON

BARBICAN
To 28 July
Geoffrey Farmer:
The Surgeon and the Photographer
Farmer presents The Surgeon and the Photographer in its completed form for the first time
The Curve, Barbican Centre, London
barbican.org.uk

ESTORICK COLLECTION OF MODERN ITALIAN ART
To 8 September
Giorgio Casali:
Photographer / Domus 1951-1983
Selection of works by Casali, who photographed the creations of the greatest post-war Italian architects and designers
39a Canonbury Square, London N1
estorickcollection.com

GALLERY@OXO
14 June to 7 July
Roger Hooper: *Art in the Wild*
Selection of Hooper's wildlife images in aid of WWF-UK
Oxo Tower Wharf, Barge House St, South Bank, London SE1
coinstreet.org

GREENWICH GALLERY
To 16 June
SO: *NOW?*
Urban and near-urban surroundings photographed by Peter Luck
Linear House, Peyton Place, Greenwich SE10
thegreenwichgallery.com

KENDAL GREEN CEMETERY
To 26 June
Sean Smith: *On the margins*
The artist's first commercial exhibition focuses on the well-known conflict photojournalist's less often seen images of marginalised people
Catacomb Z, Kensal Green Cemetery, Ladbroke Grove, London, W10

LITTLE BLACK GALLERY
To 29 June
Anja Niemi: *Starlets*
First exhibition of Niemi's new series, combining the self-portrait with ideas of staged narrative
13A Park Walk, London, SW10
thelittleblackgallery.com

MUSEUM OF LONDON
To 16 June
Highways:
Photographs by John Davies
British landscape photographer captures London's thoroughfares before congestion charges
150 London Wall, London EC2Y
museumoflondon.org.uk

NATIONAL MARITIME MUSEUM
To 15 September
Visions of the Universe
Bringing together over 100 images of space to examine the development of telescopy, photography and our understanding of the cosmos
Romney Rd, Greenwich, SE10
rmg.co.uk

NATURAL HISTORY MUSEUM
To 8 September
Sebastião Salgado: *Genesis*
World premiere of Salgado's spectacular eight-year photographic journey to record our fragile planet, comprising 250 b&w images
Cromwell Road, London SW7
nhm.ac.uk

OLD TRUMAN BREWERY
To 15 July
Free Range 2013
UK's largest graduate art, design and fashion show
91 Brick Lane, London, E1
free-range.org.uk

PHOTOFUSION
28 June to 2 August
Elisabeth Blanchet:
Prefabs – Palaces for the people
Participative multimedia exhibition about post-war prefabricated homes. Working from an archive established over 11 years, Blanchet has been documenting these prefab houses and communities across the UK
17A Electric Lane, London SW9
photofusion.org

PHOTOGRAPHERS' GALLERY
To 21 July
Claire Aho: *Studio Works*
Focusing on the 1950-70 studio works of the pioneering Finnish colour photographer
To 30 June
Deutsche Börse Photography Prize 2013
This year's competition finalists Adam Broomberg and Oliver Chanarin, Mishka Henner, Chris Killip and Cristina De Middel exhibit their submissions
9 to 21 July
FreshFaced+WildEyed 2013
Annual exhibition showcasing the quality and breadth of graduates' practices from photographic courses across the UK
16-18 Ramillies Street, London W1F
thephotographersgallery.org.uk

PROUD CAMDEN
20 June to 1 September
Withnail & Me: The Finale
Collection of iconic shots and selected unseen prints taken by Murray Close
The Horse Hospital, Stables Market, Chalk Farm Road, London NW1
proud.co.uk

TATE MODERN
To 24 June
Project Space: *Ruins in Reverse*
Group exhibition considering the relationship between monuments and discarded urban ruins. Photographic contributions come from Rä di Martino's No More Stars series and Pablo Hare's Monuments series
Tate Modern, Level 1
tate.org.uk

Enoch Powell © John Stewart Farrier

VOICES FROM WESTMINSTER

3 to 13 July

Black & white political portraits taken by documentary photographer John Stewart Farrier. Including shots of Harold Wilson, Jeffery Archer, Margaret Thatcher and more

STRAND GALLERY
32 John Adam Street, London WC2N **thestrandgallery.co.uk**

V&A MUSEUM OF CHILDHOOD

To 3 November

Red Balloon 86

Czech artist Hana Vojáková offers a personal response to the 1986 Chernobyl disaster in five large format photographs and a video

Cambridge Heath Road, London E2

museumofchildhood.org.uk

EAST

IWM DUXFORD

To 31 December

Somewhere in England: Portraits of the Americans in Britain 1942 to 1945

Second World War images not previously seen by the public on show as part of a year-long commemoration of the American forces arriving at RAF Duxford

Duxford Airfield, Cambridgeshire

iwm.org.uk

NEW MAYNARD GALLERY

14 June to 13 July

Light and Shade:

Photographs by Martin Burrage

Exhibition based around recent work, concentrating on strong shadows as a key feature

Campus West, The Campus, Welwyn Garden City, Hertfordshire

newmaynardgallery.co.uk

WINGFIELD BARNS

To 16 June

Suffolk Monochrome Group

A mix of work from various genres including landscape, portraiture and abstract by group members

Church Road, Wingfield, Norfolk

suffolkmonochromegroup.co.uk

MIDLANDS

DURBAN HOUSE

5 July to 25 August

The Print Project

Over 60 framed monochrome prints by a group of 11 photographers from Nottingham and Lincolnshire specialising in black & white images

Mansfield Road, Eastwood, Nottingham

stuartcrump.com

NEW ART EXCHANGE

To 17 July

Charlie Phillips: *The Urban Eye*

Phillips' first UK solo show outside London focuses on his street photography, Notting Hill and its surrounding neighbourhoods in the late 1950s and 60s and hidden stories in the rise of modern multicultural London

39-41 Gregory Boulevard, Nottingham

nae.org.uk

© David Baker

RIDGE TREES

To 13 July

Stunning landscape images by David Baker concentrating on the New Forest at dawn

RED HOUSE MUSEUM & GARDENS Quay Road, Christchurch, Dorset **hants.gov.uk/redhouse.htm**

NORTH

MUSEUM OF LIVERPOOL

To 27 September

Merseystyle: Photographs by the Caravan Gallery

Exploring the multiple identities of Liverpool and the Wirral and reflecting the reality and surreality of everyday life on Merseyside

Pier Head, Liverpool

liverpoolmuseums.org.uk/mol

NATIONAL MEDIA MUSEUM

To 16 June

Tom Wood: *Photographs 1973-2013*

First ever UK retrospective for Tom Wood, featuring 116 images, including previously unseen photographs

Bradford

nationalmediamuseum.org.uk

OPEN EYE GALLERY

To 25 August

Charles Fréger: *The Wild and the Wise*

Individual and collective portraits, on show for the first time in Britain

To 25 August

Eva Stenram: *Drape*

Using found photographic material and digital manipulation; Stenram probes notions of time and space

19 Mann Island, Liverpool Waterfront, Liverpool

openeye.org.uk

SUDLEY HOUSE

To 30 June

An Age of Confidence: Photographs by Bedford Lemere & Co.

Showcasing prints from the Bedford Lemere & Co. collection, featuring a wide range of Liverpool and Wirral locations and people

Mossley Hill Road, Liverpool

liverpoolmuseums.org.uk/sudley

WALKER ART GALLERY

To 15 September

Double Take: Portraits from The Keith Medley Archive

High street studio portraits of Merseysiders in the 1960s. Each sitter was shot twice using the same glass plate negative, producing a series of eerie duos

To 15 September

Alive: In the Face of Death

Photographer Rankin's look at death and mortality

William Brown Street, Liverpool

liverpoolmuseums.org.uk/walker

SOUTH

CHARLES HUNT CENTRE

17 to 22 June

Annual Hailsham Photographic Society Print Exhibition

Varied selection of prints from Hailsham Photographic Society with many available to purchase

Vicarage Field, Hailsham, East Sussex

hailshamphotographicsociety.co.uk

WEST

PLYMOUTH ARTS CENTRE

To 16 June

Jane Fradgley: *held*

Photographic documentation of Strong Clothing, a euphemistic term for forms of restraint used in late 19th and early 20th century asylums

38 Looe Street, Plymouth

plymouthartscentre.org

ROYAL ALBERT MEMORIAL MUSEUM

To 23 June

The Tannery

Thirty b&w photos by Paul Glendell capture life and work in the only tannery to still use oak bark in the UK

Queen Street, Exeter, Devon

rammuseum.org.uk

SCOTLAND

AN TOBAR, TOBERMORY ARTS CENTRE

To 28 June

Possession

Exploring the relationship between photographer and landscape through his black & white images of the Isle of Mull

Argyll Terrace, Isle of Mull

antobar.co.uk

NEWS

OUTSIDE THE FRAME

If you would like an exhibition to be included in our listings or international listings, please email Anna Evans at anna.evans@thegmcgroup.com at least 10 weeks in advance.

AMERICA

AICON GALLERY

To 22 June

Up Above the World

Group exhibition featuring twelve contemporary photographers documenting the rapidly changing South Asian socio-economic landscape and its many impacts

35 Great Jones Street, New York, NY 10012

aicongallery.com

ANNENBERG SPACE FOR PHOTOGRAPHY

29 June to 8 September

Helmut Newton

Images from the revolutionary fashion photographers first three books – *White Women, Sleepless Nights* and *Big Nudes* – will be on display in the form of large-scale prints made specifically for the show

2000 Avenue of the Stars, Los Angeles, CA 90067

annenbergspaceforphotography.org

MILLER GALLERY

To 22 June

Suspense

Tyler Shields exhibits his new series Suspense, playing with ideas of freedom and flight

2715 Erie Avenue, Hyde Park Square, Cincinnati, OH 45208

millergallery.com

YOSSI MILO GALLERY

To 12 July

Circulation: Date, Place, Events

For five consecutive days Japanese photographer Takuma Nakahira photographed, developed and exhibited approximately 100 photographs daily. The result was a record of his daily activities in Paris and experimental project first shown at the Seventh Paris Biennale in 1971

245 Tenth Avenue, New York, NY 10001 **yossimilo.com**

BELGIUM

GALERIE PASCAL POLAR

20 June to 20 July

Laurent Muschel: Back to the Museum

Exploring the encounter between work of art and viewer

108 chasussée de Charleroi, 1060 Bruzelles

pascalpolar.be

FRANCE

GALERIE CAMERA OBSCURA

To 22 June

Garten / Nature Morte

German photographer Ingar Krauss exhibits a series produced since autumn 2009, in eastern Germany focusing on the relationship between man and nature

268 Boulevard Rapsail, 75014 Paris

galeriecameraobscura.fr

JEU DE PAUME

To 1 September

Lorna Simpson

Simpson's first large-scale exhibition in Europe begins with her earlier photo-text pieces of the 1980s and continues to her newest video installation, which makes its debut

To 1 September

Ahlam Shibli. Phantom House

First retrospective for the artist brings together six photographic series created since 2000 that explore the notion of home, including a series specially conceived for the exhibition

1 Place de la Concorde, 75008 Paris

jeudepaume.org

PALAIS DE TOKYO

21 June to 9 September

Nouvelles Vagues

Large-scale event involving 21 young curators from 13 different countries, where the entire exhibition space will be transformed into a showcase for new artists

13 Avenue du Président Wilson, 75116 Paris

palaisdetokyo.com

SANARY-SUR-MED

To 16 June

Mediterranean Photography Festival

For its third edition, Photomed is to honour the great names of Mediterranean photography, including Gabriele Basilico, Nino Miglori and Fouad Elkoury, highlight nascent Lebanese photography and the unseen portraits of filmmaker Costa-Gavras

Various locations

sanarysurmer.com

TOULOUSE: VARIOUS LOCATIONS

To 23 June

Toulouse International Art Festival: Artist Comes First

Jorge Pardo, Howard Hodgkin, Lindsay Seers, Richard Buckminster Fuller, Tony Smith and Julia Rosefeldt conceive special projects in response to selected historic buildings in Toulouse

toulouseartfestival.com

GERMANY

BLAIN SOUTHERN

To 3 August

Nasan Tur: At Your Own _____.

Multidisciplinary solo show featuring sculpture, video, photography, drawing, performance and installation

© The Estate of Garry Winogrand, courtesy of Fraenkel Gallery, San Francisco

LUXEMBOURG

THE FAMILY OF MAN

5 July to permanent

Brought together by Edward Steiched for MoMA and presented for the first time in 1955, the exhibition comprises 503 photographs by 273 artists from 68 countries and was conceived in the humanist photography of the post-war years, featuring images by Robert Capa, Henri Cartier-Bresson, Dorothea Lange, Robert Doisneau and Ansel Adams. Following a global tour and restoration the iconic collection reopens its doors

CHÂTEAU DE CLERVAUX L-9712 Clervaux cna.lu

Gordon Parks, Modelle con taglio di capelli alla garáonne, New York, 1949 © The Gordon Parks Foundation

ITALY

AN AMERICAN STORY, PHOTOGRAPHS BY GORDON PARKS

To 23 June

Largest European retrospective dedicated to the work of influential American photographer Gordon Parks and spanning his career from the 1940s to his death in 2006

FORMA Piazza Tito Lucrezio Caro 1, Milano formafoto.it

to investigate social conditions.
Potsdamer Straße 77-87, 10785 Berlin blainsouthern.com

CAMERA WORK

8 June to 17 August

Camera Work rocks

Group exhibition featuring over 100 images depicting the most influential musicians of the last decades photographed by some of the most famous photographers, including Richard Avedon, Annie Leibovitz and Anton Corbijn

To August 24

Selection

Group exhibition including over 100 works by selected photographers including Nick Brandt, Jean-Baptiste Huynhs and Herb Ritts

Kantstrasse 149, 10623 Berlin
camerawork.de

GALERIE HILANEH VON KORIES

To 17 July

Europe in the Fifties.
Through a Soldier's Lens

Selection of images taken in Germany, France, Italy, Portugal and Spain by Bill Perlmutter while on assignment for the US army, beginning in 1954

Stresemannstr 384a, 22761 Hamburg
galeriehilanevonkories.de

HOLLAND

DE OUDE KERK

To 23 June

World Press Photo

More than 140 photographs comprise the first exhibition of this year's winning images from the prestigious competition, including the overall winning image and awarded photographs from each of the nine categories

To 23 June

The Russian Grand Prix

To mark the Year of Russia in the Netherlands, the Russ Press Photo are to exhibit the work of 90 World Press Photo winners from Russia and the Soviet Union

Oudekerksplein 23, 1012 GX, Amsterdam oudekerk.nl

Birds Rising along the Mississippi river, New Orleans, Louisiana, 27 February 2012 © Vanessa Winship/Vu

FRANCE

VANESSA WINSHIP: PHOTOGRAPHING AMERICA

To 28 July

For over a year, Winship has travelled around California, Virgina, New Mexico and Montana in her quest to understand the link between territory and person

FONDATION HENRI CARTIER-BRESSON
2 impasse Lebouis, 75012 Paris henricartierbresson.org

HUIS MARSEILLE

To 22 June

Power / Prix Pictet

Images from the annual photographic competition

22 June to 1 September

Walker Evans: Decade by Decade

More than 200 original photographs dating from 1928 to 1974 provide a retrospective of the American photographer's work

Keizersgracht 401, 1016 EK Amsterdam huismarseille.nl

SPAIN

MADRID: VARIOUS LOCATIONS

To 28 July

PHotoEspaña 2013

Sixteenth edition of the international festival of photography and visual arts

phe.es

SWITZERLAND

ROLLA.INFO

To 21 July

Hans Finsler: Sweet

Focusing on a project the influential Swiss photographer undertook in 1928 at the beginning of his career, in which Finsler attempts to define the character of photography

via Municipio, 6837 Bruzella
rolla.info

EXHIBITION OF THE MONTH

Two laundry baskets of archival material led to the first museum retrospective of society, portrait and fashion photographer **Francis Goodman**. Jemima Greaves reports on the National Portrait Gallery's exhibition marking the centenary of the forgotten photographer's birth.

All images © National Portrait Gallery, London

Above **Self-portrait, Francis Goodman, June 1961**

Right **Anna May Wong by Francis Goodman, 1933**

We are all accustomed to retrospectives of canonical figures that helped shape the photographic discipline. Much more rare is an exhibition of a little-known photographer at a venue as prestigious as the National Portrait Gallery. Yet it is easy to see why the bequest of his archive, crammed into two laundry hampers, following his death in 1989, has warranted such a high-profile investigation into his legacy and work.

Born in London to German-Jewish parents in the summer of 1913, Goodman was raised in Munich but relocated back to London in 1931. It was here that he undertook an apprenticeship with photographer Shaw Wildman before going on to work with avant-garde photographer Peter Rose-Pulham.

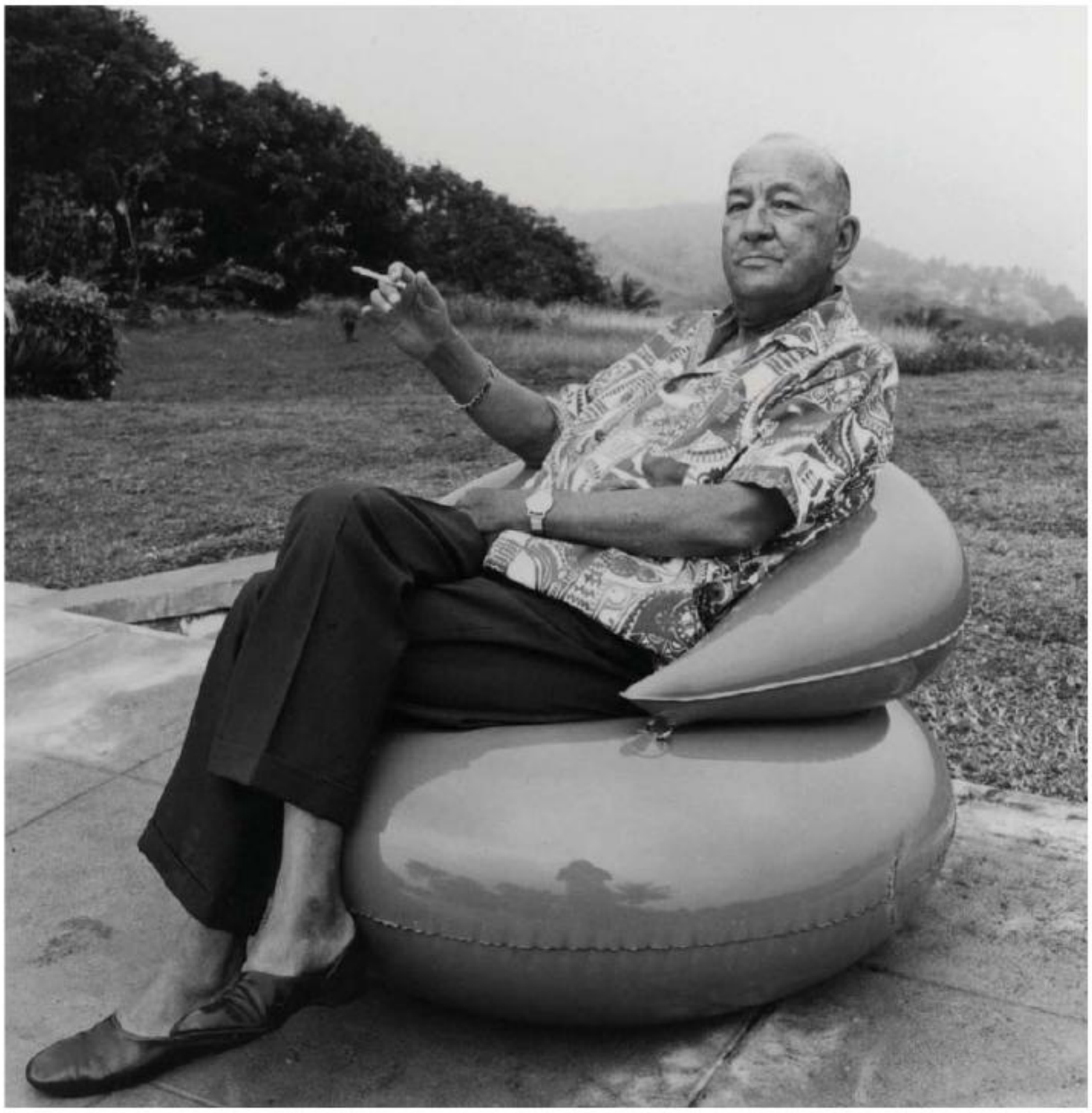
The advent of World War II in 1939 put a stop to his burgeoning career and he began working for the RAF's Photographic Interpretation Unit. Fortunately, Goodman was not deterred by wartime experiences and returned to photography following the war's end in 1945.

While relatively unknown today, Goodman was one of the most exciting young photographers practising in London at the time, with images appearing in *Harper's Bazaar*, *Bystander* and *Tatler*. His imagination and artistic style was evident from the outset and an inventive use of props and backdrops is clearly visible in his 1933 portrait of socialite Anna May Wong. The perfectly composed but suitably cheeky shot of Noël Coward sits comfortably alongside a sombre, almost haunting depiction of Lucian Freud – revealing Goodman's flair for, and understanding

of, insightful portraiture.

Sadly, much of his early output was lost during the chaos of World War II. Consequently the surviving collection of original negatives comes predominantly from the post-war period, although the 40 plus black & white pictures on display span his career from the 1930s to 70s.

The National Portrait Gallery's careful researching and cataloguing of his extensive archive has unearthed a collection replete with many of the 20th century's most notable cultural figures, including Fred Perry, Kingsley Amis and the last photographs of Ian Fleming on his Goldeneye estate. Perhaps we are about to welcome a new figure to the photography canon? You'll have to see for yourself...



Right **Noël Coward by Francis Goodman, 1966**

FRANCIS GOODMAN: BACK IN FOCUS

runs until 3 November at the National Portrait Gallery, St Martin's Place, WC2H 0HE; npg.org.uk

From left to right, Anne Geraldine Mary Fleming (née Charteris), Ian Fleming and Violet by Francis Goodman, 1964

Lucian Freud by Francis Goodman, 1966

INTERNATIONAL EXHIBITION OF THE MONTH

All images © Bill Perlmutter

EUROPE IN THE FIFTIES. THROUGH A SOLDIER'S LENS

A decade after the end of World War II, **Bill Perlmutter** began a two-year stint as a photographer for the U.S. Army newspapers based in West Germany. Taken with his Rolleiflex, the black & white images he produced capture a significant period of European history through an unlikely and revealing lens.

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Bursting with excitement and possibility, Perlmutter's photographs speak of a Europe in transition. No longer suffering under the acute pressures of wartime austerity but not yet recovered either, the faces that populate this remarkable collection are a reflection of the European condition at the time.

1 **Children Waving at U.S. Tanks, Germany, 1956**
2 **Man With Dark Glasses, Italy, 1956**
3 **Policeman, Madrid, 1956**
4 **Boy on the Beach, Portugal, 1956**
5 **Open Wide, Germany, 1955**

Now, nearly 60 years after their conception, the images are to be exhibited for the first time in a German gallery.

In December 1954, after graduating from the United States Army Photography School, the 27 year-old boarded a troop carrier bound for Germany. While working for the U.S. Army he was able to take short vacations, visiting Italy, Spain, France and Portugal, exploring at his own leisure, photographing those he met and challenging the prejudices he brought with him. Remembering his initial attitude Perlmutter says, 'I grew up believing all Italians ate spaghetti with red sauce, and the women all dressed in black… My preconceptions were shattered when I found most Italians to be congenial, outgoing and optimistic about the future.'

Approaching his subjects with openness and empathy, Perlmutter's images are replete with characters from all walks of life. Echoing the photographer's interpretation of his inspiration, they are both humorous and

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touching, 'The streets became a stage and the people the actors, in a constantly changing and fascinating theatre of reality,' he says of his experiences.

Despite geographical separation, economic disparity and cultural differences, the young subjects of *Front Side and Rear* display the same cheeky smiles and unabashed behaviour as the comical stars of *Open Wide*. They happily interact with the camera, just as the wonderful elderly Parisian couple happily ignore the photographer in favour of their quiet moment – reminding us that nationality is just one component of these fascinating individuals.

'I grew up believing all Italians ate spaghetti with red sauce, and the women all dressed in black... My preconceptions were shattered when I found most Italians to be congenial, outgoing and optimistic about the future.'

As the number of living WWII witnesses dwindles, series such as this take on ever increasing significance, serving to remind us of the far-reaching and indelible marks left by the conflict. It seems remarkable that children who could not possibly remember the war wave enthusiastically at passing U.S. tanks. Yet, the soldier waves back, the girl's arms are flung

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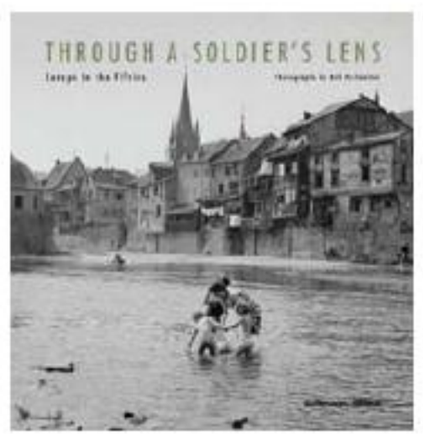
wide – there is a connection between the two groups. Acknowledging the complexity of post-war Europe and subtly hinting at the absurdity of a 'good war', his lens records a diverse array of personalities. From puffed up policeman to brooding young men and intriguing old ladies, he records them all, providing us with a wonderful account of a key period in Europe's history.

6 **Old Couple in the Park, Paris, 1955**
7 **Postcard Seller, Paris, 1956**
8 **Nitrato de Chile, Portugal, 1956**
9 **Front Side and Rear, Spain, 1956**

With images in the permanent collections of MoMA, the Whitney Museum of American Art and the Smithsonian, there's no denying the quality of Perlmutter's photography. The exhibition of post-war portraits promises to be both thought provoking and compelling.

EUROPE IN THE FIFTIES. THROUGH A SOLDIER'S LENS

runs until 17 July at Galerie Hilaneh von Kories, Stresemannstr. 384a im Hof, 22761 Hamburg; galeriehilanehvonkories.de



In connection with the exhibition seltmann+söhne will be publishing *Through a Soldier's Lens: Europe in the Fifties* for €39; seltmannundsoehne.de

COMMENT

susanburnstine.com

AMERICAN CONNECTION

David Emitt Adams' work mixes photography's past with a strong environmental message. He talks to Susan Burnstine.

Arizona based photographer David Emitt Adams has redefined 19th century photographic processes by printing captivating tintype images on to discarded cans found in the Sonoran Desert.

I first met Adams while reviewing his work at the Medium Photography Festival in San Diego last fall and was instantly transfixed by the unique, contemplative, contemporary objects he has created by uniting tools and technologies of photography's past with global concerns of our contemporary culture.

Adams was born in Arizona, but his love for making things by hand began in childhood when he spent summers working with hand tools on his family farm in Ohio. He also worked for five years in a bronze foundry fabricating the work of other artists, thus planting another seed that resulted in frequently thinking about sculpture.

Adams later studied photography at Bowling Green State University and Arizona State University then began teaching classes in experimental photographic techniques at the University of Arizona.

About four years ago he began his journey into the world of alternative photographic processes by learning wet plate collodion, building a portable darkroom out of an old suitcase that belonged to his grandfather and constructing a camera to accompany it.

His first personal series, *36 Exposures*, consisted of 36 tintype portraits of students in his Introductory Photography class. The portraits were exposed on to flattened 35mm film canisters that his students deposited into a recycling bin when developing film for class assignments.

He recalls, 'This project really opened a door for me to explore what a photograph is and how it functions, to think about photography in a whole new light.

'This project really opened a door for me to explore what a photograph is and how it functions, to think about photography in a whole new light.'

Soon after, Adams began his second body of work, *Conversations with History,* which depicts tintype images shot in the American West, exposed on to cans found within the Sonoran Desert.

He explains, 'I try to match images with cans that I feel speak to the shape or essence of that particular object. For instance, the airplane image, *Heading West over the Sonoran Desert,* is on a can that had been riddled with bullets. I found that can and photographed the jet on the same day, and for me,

this was a perfect marriage between object and image. It is a terrifying combination really; I can't help but think of the hand of man and our destructive nature with that piece.'

At present, Adams has completed 30 unique pieces for this ongoing series. Concurrently, he has been working on a new project which involves creating tintypes on the lids of 55-gallon oil barrel lids. The images on the lids depict oil fields and refineries, but once he obtains additional funding, he envisions the project encompassing power plants, solar, wind and other forms of energy production. This project is just beginning to germinate for Adams and he is inspired to marry these concepts into one vision as the dawn and demise of the collodion process parallels that of the Industrial Revolution.

The undercurrent of Adams' work largely conveys a strong environmental message that effortlessly marries a seemingly identifiable scene with an inexplicable, elusive element that connects past, present and future.

He explains, 'My work is not a protest at how we function as a society but we need to recognise our impact and lessen it. In the work there is a message of what our actions are doing to the places where we live or the world as a whole. If my work can function as a new look on this old but relevant subject and help to shed light on environmental issues then I feel like I have succeeded a little in contributing to a better world for future generations.'

Currently, Adams' first museum exhibition is on view at the Santa Barbara Museum of Art.

davidemittadams.com

All images © David Emitt Adams

EXHIBITIONS USA

BOSTON

MUSEUM OF FINE ARTS

Until 8 September

Bruce Davidson: *East 100th Street*

mfa.org

CHICAGO

ART INSTITUTE OF CHICAGO

Until 2 September

Abelardo Morell: *The Universe Next Door*

artic.edu

CLEVELAND

CLEVELAND MUSEUM OF ART

Until 29 September

Carrie Mae Weems: *Three Decades of Photography and Video*

clevelandart.org

DELAWARE

DELAWARE ART MUSEUM

Until 15 September

***French Twist:* Masterworks of Photography from Atget to Man Ray**

delart.org

DENVER

DENVER ART MUSEUM

Until 22 September

***Common Threads:* Portraits by August Sandler and Seydou Keita**

denverartmuseum.org

LOS ANGELES

THE GETTY

Until 25 August

***Japan's Modern Divide:* The Photographs of Hiroshi Hamaya and Kansuke Yamamoto**

getty.edu

MINNEAPOLIS

MINNEAPOLIS INSTITUTE OF ARTS

Until 3 November

***Strangers in a Strange Land:* Photographers' First Impressions**

artsmia.org

NEW YORK CITY

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GARY'S KIT

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- **Lightroom 4**

'This is an ongoing project documenting the experience of rush hour commuting in London, looking at how the individual deals with the experience – are they engaged, isolated, uncomfortable? Or are they lost in their own worlds?'

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SIMON MORRIS

SIMON'S KIT

- **Leica M9**
- **Nikon D700**

'I love travelling and taking pictures in exotic locations throughout Asia, in particular India and China. My work is influenced by music, art and other photographers, but I always strive to be original in my vision and approach.'

£50

STUART WELLS

STUART'S KIT

- Canon 7D
- 100-400L IS f/4-5.6 lens

'Each year 1.5 million wildebeest cross the Mara river in Kenya during the annual migration. My aim was to capture the tension and panic as they climb up the river bank to safety, having risked their lives avoiding the crocodiles that lie in wait for them.'

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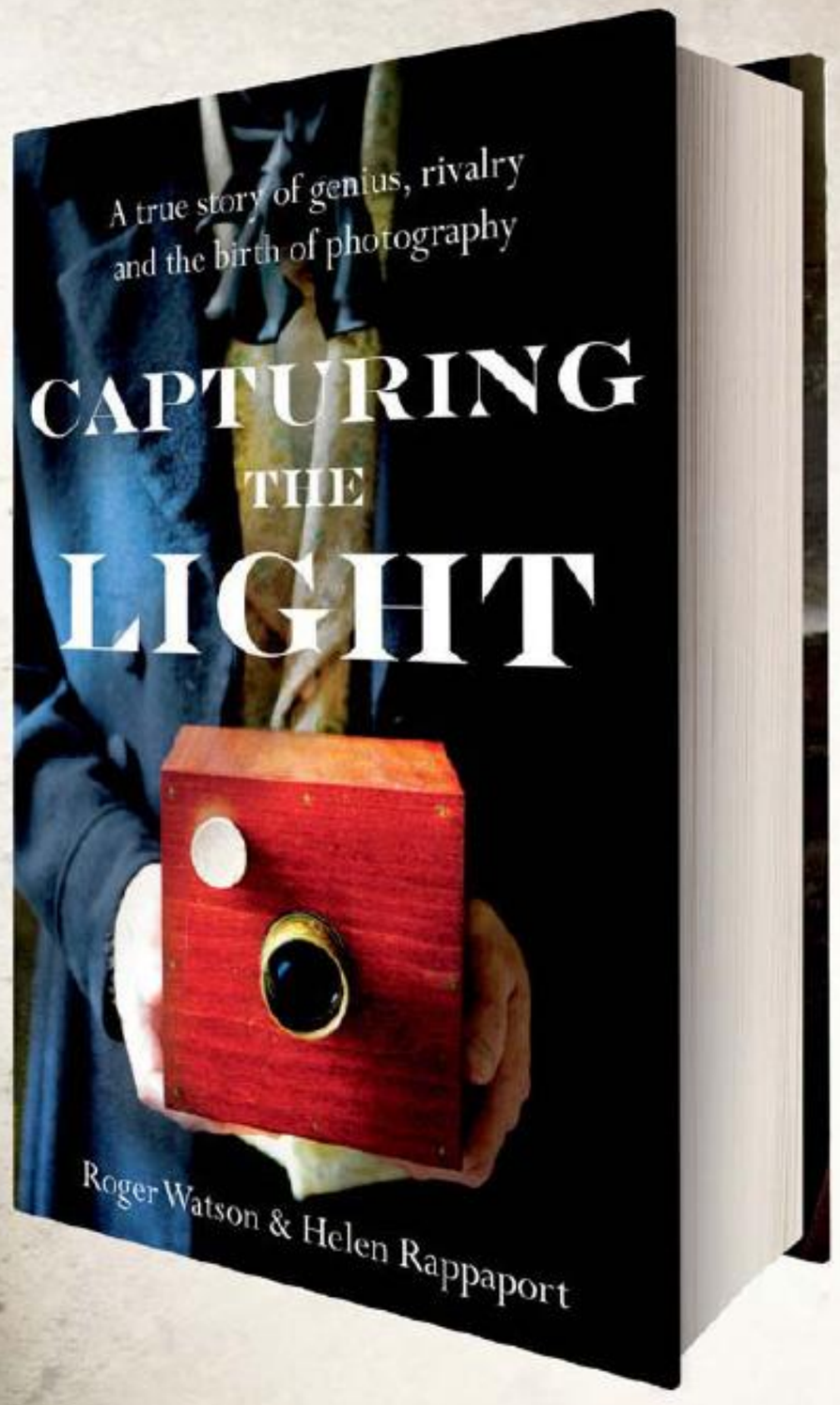

'The birth of photography told as a fierce race between two rivals. Reads like a scientific thriller'

Observer

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YOUR B+W

ASSIGNMENT WINNER

This month's winner of the B+W Assignment, **Sasa Huzjak**, wins £100 for his courageous smartphone documentary of his recent stay in hospital. His pictures tell the story.

'These images were shot during my sudden hospitalisation because of central serous retinopathy on my left eye. Photographically speaking, my right eye felt like it was a pin sharp f/1.8 fixed lens, while my left eye felt like an out of focus Lensbaby with a slightly brown filter attached.'

sasahuzjak.com

FEATURE

All images © Clare Park

OPENING THE BOX

Breaking Form is the title of an ongoing collaboration between Buz Williams, who has Parkinson's disease, his wife Debbie Green and photographer **Clare Park**. Max Houghton talks to Clare about her remarkable pictures.

My immediate impression of *Breaking Form* was that I was looking at a dance piece; an exquisitely choreographed, haunting symphony for a body both strong and frail, free and snared. The effect was visceral.

I did not know on first sight that the subject of the photographs, Buz Williams, had been diagnosed with Parkinson's disease some 29 years ago, and I needed to find out how Clare Park, the photographer of this series, had such extraordinary fellowship with the human form.

Researching the work and the artist brought its rewards, but there was something striking about my initial response that attests to the uncommon power of the photographs. On meeting, the physical evidence of Clare's rigorous early training at the Rambert School of Ballet manifests in her own lithe form, and its legacy also resides in her ability to draw out the innate grace of her subjects.

OUT OF OPTIONS

'Garlanded by his daughter, he still finds himself to be stranded; out on his ear, out of tide, out of time…' Text by Buz Williams

'When you're trained in the classical form, it's there, inside you. I try to break out of it, but it's quite difficult,' says Clare, surrounded by her enduring photographic interests, from Mario Giacomelli and James Nachtwey to Francesca Woodman, and a brand new Paula Rego etching (of which more later).

'There is a palpable and fluid collaboration flowing through these pictures, one every photographer hopes to find with their subject, but few achieve.'

'If you've got a personality that's suited to rigour and symmetry, you are always looking for it, for perfection. As a photographer, I've spent all my time challenging perfection. My personal challenge is trying to find a sort of energy and dynamic in the picture which comes out of an awkwardness, like the close-up Irving Penn portraits that are often awkward and beautiful at the same time; that's always what I'm trying to achieve. I'll probably never get there!'

In Buz, Clare has a subject whose body lacks predictable movement, yet remains pliable. The condition causes increasing rigidity over time, and, frequently, faces of people with Parkinson's become mask-like, due to lack of muscle control. Though the photographs of Buz did not in fact start out as a documentation of the condition at all – and is still only part of what they

represent – Clare's pictures address the symptoms and the distress they cause. There is a palpable and fluid collaboration flowing through these pictures, one every photographer hopes to find with their subject, but few achieve.

Before she embarked on her master's degree at the Royal College of Art, Clare worked as a model, which is perhaps what prompted tutor John Hedgecoe to suggest she considered herself in relation to her photographic practice, which was at that time (in her own words), fairly traditional black & white portraiture. Her response was to make a series of self-portraits – in fact one of her most well known images, which became the cover of *The Beauty Myth* by Naomi Wolf, features Clare, having jumped under a table and found stillness in under ten seconds. She has since transferred this knowledge of being the subject to her own subjects, creating a reciprocal exchange.

TRAMPOLINE

'Each of us, the fish and I, has a body that is lightweight, but like the salmon's instinct, I possess strength of will and mind that compels/ propels me continually and metaphorically upstream...' Text by Debbie Green

The highly performative images that now exist as the series *Breaking Form* began as spontaneous detonations of creativity between two families during their life-long friendship. Clare and Debbie Green, Buz's wife, met at ballet school and went on to bring up children contemporaneously. The pictures would typically take place in a family setting, after days spent with their partners, five children and two dogs.

'It was mayhem! It's one of my biggest regrets that I didn't film it all,' says Clare. 'There was this carnival going on around the images; it was a perfect performance.'

Twenty years ago, when Debbie was ›

‹ pregnant with her third child, Clare created the photograph *Sheets*, in which Debbie's arched back envelops her husband's kneeling form, her hair cascading backwards, hiding his face. The four-legged mythical creature thus created is draped in a long length of muslin, revealing the contours of the gravid stomach beneath. 'She proposed, he enabled' reads the caption, written, as they all are, by Buz and Debbie. *Sheets* would become the transition image, and thereafter, the focus became Buz and the effects of the progressive condition on his body.

The photographic process was intuitive, using props that Clare would summon from

SHEETS

'She proposed, he enabled.' Text by Debbie Green

her burgeoning collection of artefacts. Her home is testament to her accumulative tendency; a visual overload of fascinating objects and fabrics, books and pictures. A rambling farmhouse on the Surrey-Sussex borders, it remains infused with the spirit of its occupants over the years.

'I collect artefacts and clothing as a part of my everyday foraging mentality. Something will catch my eye and it will be taken home ready to be used at some later date. Today it was a curious beige slub silk dress from Oxfam, price £4.50.

'Often people – collaborators and neighbours – will supply personal things that they think may be useful in a photograph. These items are usually timeless and neutral but, in my mind's eye, rich in symbolism...for instance black hats, blankets, artisan linen shirts, men's coats, crepe bandages, net, rope, muslin, full length voluminous skirts and red silk. A body wrapped in or wearing such a garment can be seen 'simply', without the dictates of fashion and enable the viewer to sense that person's inner world more clearly.'

Her fascination with masks and shrouding, and of course with movement, has found a

home in this work. She describes the creative process as chaotic, spontaneous and almost magical in the way different elements come together on the flat surface of the photograph.

A particular fascination with the fabric used for Christmas tree netting resulted in the potent image *Synapse*, in which Buz appears as an ethereal merman, reaching for the surface, a human hand gently supporting his head.

He appears shrouded again in *Sofa*, where his virginal translucence is in stark contrast with the richly patterned fabrics and Debbie's black dress. It was only after making this photograph that Clare realised its lineage. She had subliminally created a version of her favourite Paula Rego etching, *After Hogarth 1*, which, years later, she now owns.

ROPE, OR HAIR, AND CRUCIFIXION

'Pulling my head out of the tangle: my medication, Duodopa, promises release and yet the familiar thick, fuzzy blanket over my mind and body messes up the wires from my brain...'
Text by Buz Williams and Debbie Green

The series we now see is but a fraction of images taken in the families' favoured locations of Pembrokeshire, Box Hill and central London over decades. In fact, Clare has curated a specific selection for *Black+White Photography*, as in her forthcoming exhibition she will also use colour. The images on these pages harness the power of black & white to emphasise form. It has been quite a task to make a selection, as all the images have been stored in boxes, the sheer volume always prompting Clare to put the lid back on, until the moment they took on a second life.

'I was at a real crisis with photography, which coincided with making *Synapse*. I was feeling very frustrated with the cynicism of commercial photography and its obsession with celebrity. So we decided to show the pictures to Parkinson's UK, who ›

‹ subsequently supported us in showing some of the work at the World Parkinson Congress in Glasgow in 2010.'

Opening the box with a new purpose led to an exciting development for Clare and her work. UCLH Arts decided they would like to fund further work and exhibit at the National Neurological Hospital, where it was seen by their Joint Research Office at University College London Hospitals NHS Foundation Trust, who then commissioned a new project, *Gathering Light*, which was exhibited at the UCLH Street Gallery last year. The photographs capture the unique relationship between patient and doctor and the hope and human spirit wrapped up in research projects. Clare is currently showing both exhibitions at the ArtCell Gallery in the Li Ka Shing Centre, Cambridge Research Institute.

Opposite SYNAPSE
'A head weighs about 3lbs, the equivalent of a medium sized cabbage. How many cells? In a cabbage? In a brain? How many connectors? This is where Parkinson's lies.' By Buz Williams

Above SOFA
'It's fine and we're fine.' Text by Debbie Green

To show how the two series work together, Clare has selected three shots of John Gebbels, recovering from his stem cell transplant at UCLH. The image *Nature's Grace* exudes a sense of awakening from some fairytale enchantment. It follows the final image of Buz in *Rope, or Hair, and Crucifixion*, mirroring the form, though not the harrowing emotion, of the latter.

'John benefited, as Buz does, from a safe place to express his inner world of illness – especially by their creating the captions alongside the chosen photographs, which add weight and reality. We also do have ›

Above NATURE'S GRACE
'It is no surprise that my experiences of clinical isolation, gruelling treatments and unfamiliar environments drew me towards the appeal of the natural world. Visions of hazy sunsets, bluebell woods and rolling countryside inspired feelings of wellbeing, innocence and childhood which formed the foundations of my much practiced 'escapism by imagination'.' Text by patient John Gebbels

Right DISARMED
'They searched every nook and crevice for some clue from the past.' Text by Buz Williams

‹ fun seeking out these visual metaphors for describing what are almost overwhelming difficulties. Afterwards we all feel a great sense of achievement and wonderment!'

Given her lifelong association with movement, it is not surprising that Clare's most enduring inspiration is legendary choreographer Pina Bausch, who died in 2009. At her memorial, Wim Wenders made an impassioned tribute to her specific genius, saying:

'She showed us another way to overcome our fears and to not feel imprisoned in our bodies any more. She conveyed a concept of freedom that was completely new for all of us.'

The same could be said of the precise photographic achievement of Clare Park.

clarepark.tv

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FEATURE

PHONE PHOTOGRAPHY WORKSHOP

Stripped of their comforting kit, we took three intrepid readers into the wilds of Hastings armed only with their talent, perseverance and smartphones! **Jemima Greaves** reports on a memorable outing.

As our workshop leader, the honourable Tim Clinch, is fond of saying, 'It's all about the image' and any nonsense about iPhoneography is just discrimination! Apparently we shouldn't even call it iPhoneography as Tim, with his usual degree of subtlety reminded us, 'For the last time, it's just photography.' So it was with great gusto that our three brave readers did battle with the elements on a beach in Hastings.

Complete with entangled nets, boats in various stages of decay and the odd rotting fish carcass, it was a photographer's paradise. For an impressive couple of hours our participants ignored the blizzard, got up-close with their subjects and experimented with the freedom phone photography offers. But, with more than a few blue fingers and slightly damp screens, we retreated to the magical world of *The Black Winkle* artist's studio for chips, tea and the wonder of in-phone post processing…

© Tim Clinch

MALCOLM ANDREW

'I had not used my iPhone's camera very much before, even though the phone is always with me. Having found out what it can do and how the photos can be manipulated on the phone using various apps, I shall be using my phone to take photographs much more in future. This is despite the fact that I always buy cameras with viewfinders, not liking only having an LCD display to take photos!'

knickknack.org.uk
facebook.com/MalcolmAndrewPhotos

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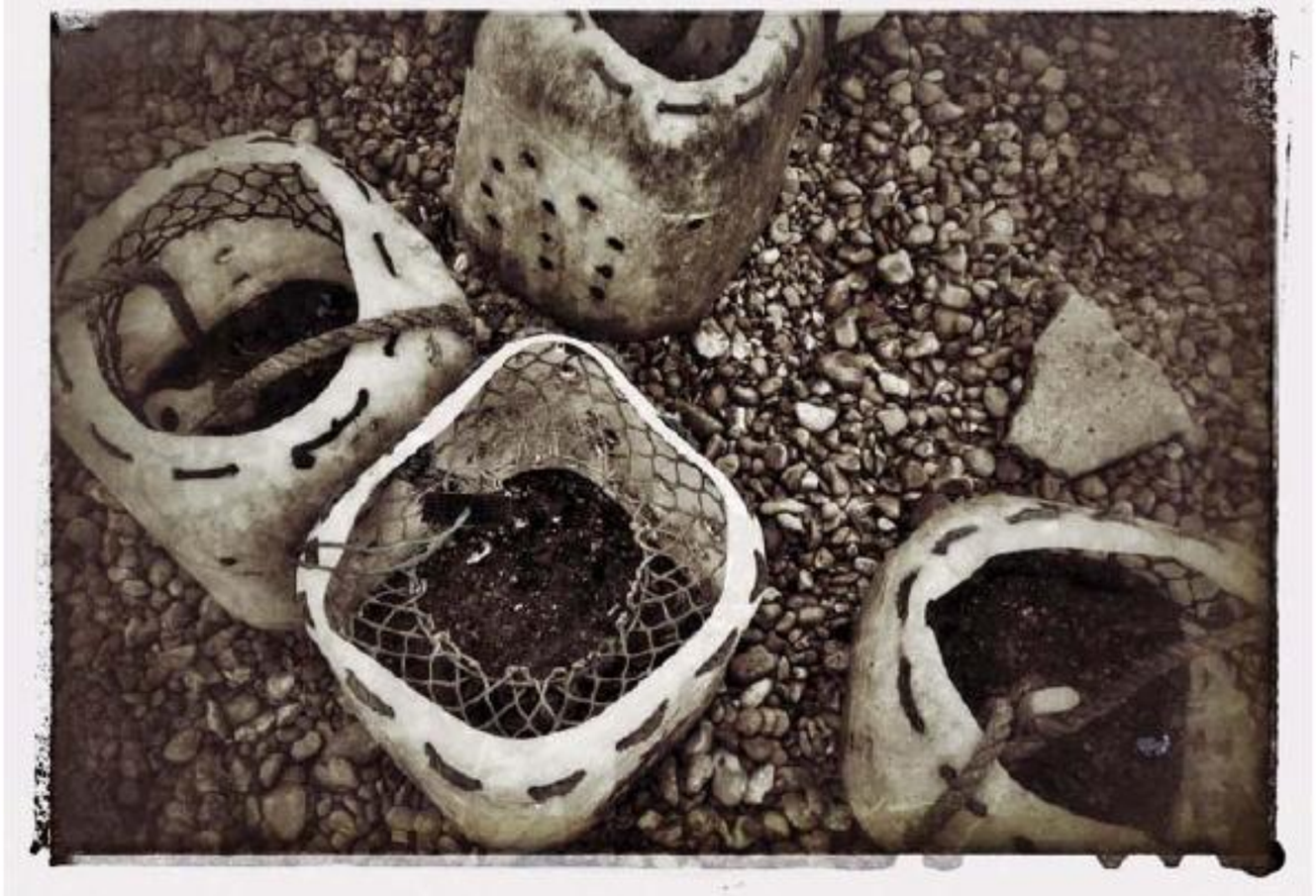

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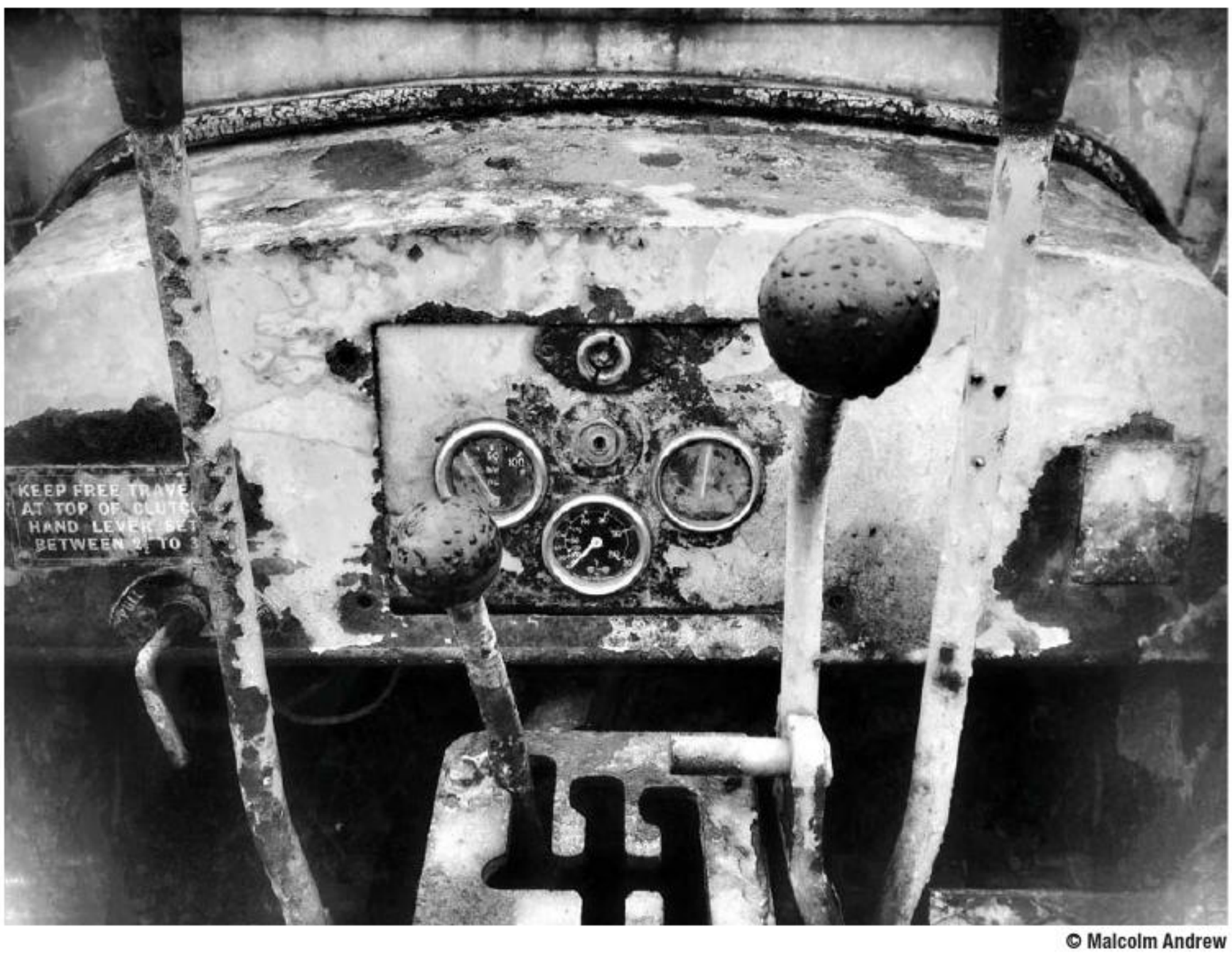

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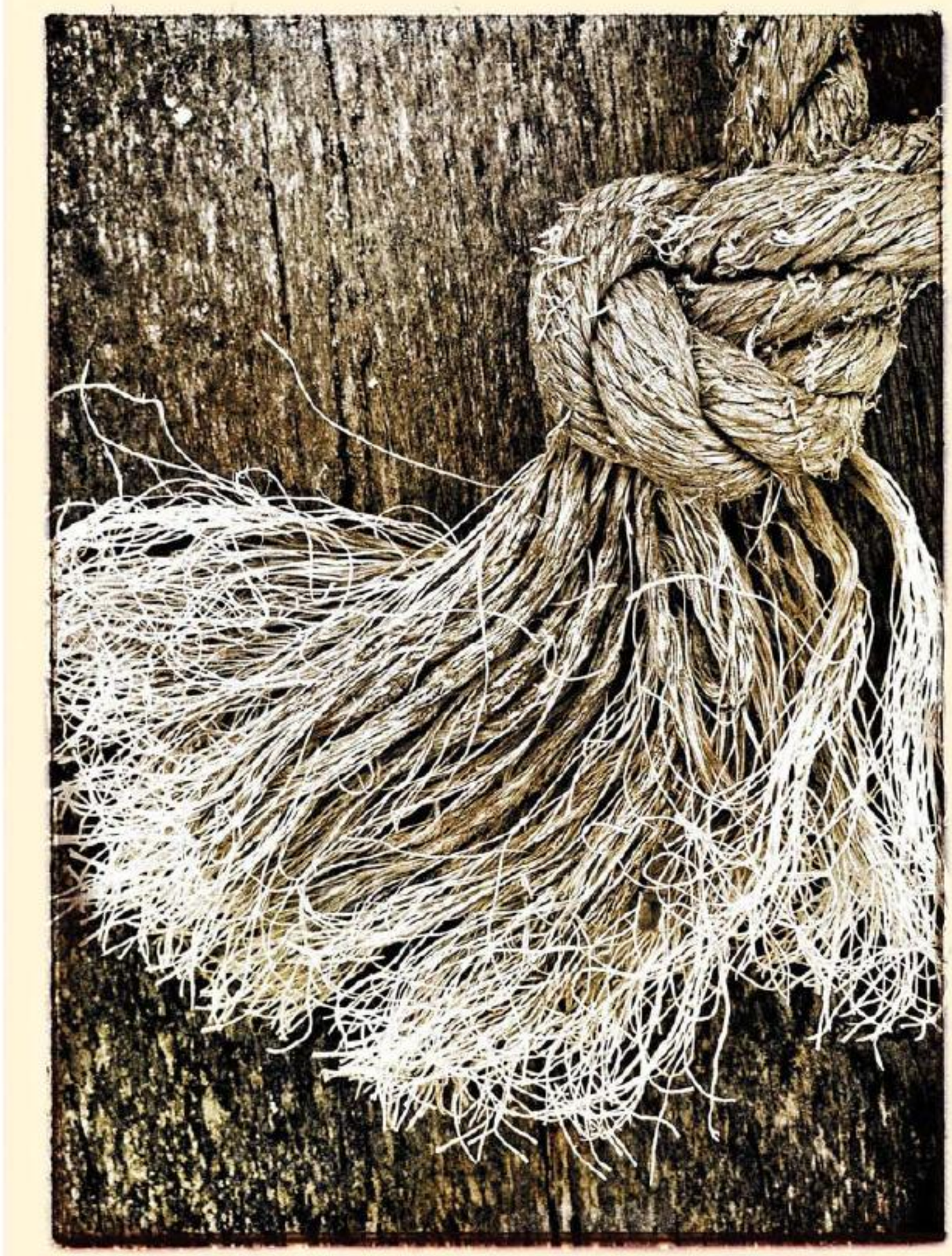

© Tim Clinch

SHARON JENKINS

'Since the workshop, I've uploaded some phone images to an online gallery and they have received great reviews and I definitely would not have had the confidence to do that prior to the workshop.
One of my favourite images here is the one of the boat.
I don't think you can tell that it has been taken with an iPhone and someone asked if I burnt the sky in later, which I think just shows how effective some of these apps can be.'

flickr.com/photos/triggerhappy2012
facebook.com/SharonJenkinsPhotography

© Sharon Jenkins

Tim's favourite image of the day

© Sharon Jenkins

© Sharon Jenkins

© Tim Clinch

JUSTIN CLARKE

'As an amateur, I really enjoyed the whole day – the speed of image processing was quick, the power of the smartphone is impressive and I enjoyed using the apps. Personally the argument between film, digital SLR or phones doesn't really exist for me. After all, photography is about the photograph not what you use to take it. I left the workshop with more confidence and enthusiasm for photography.'

© Justin Clarke

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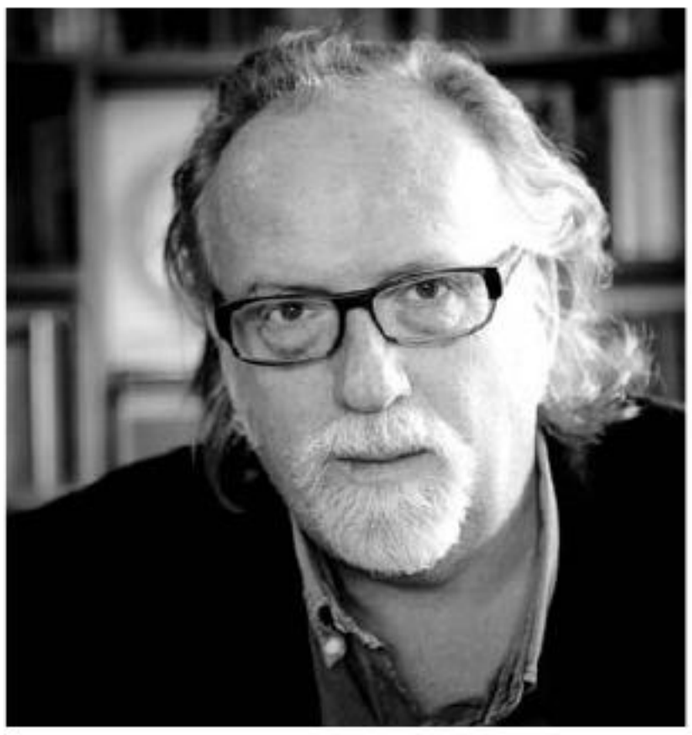
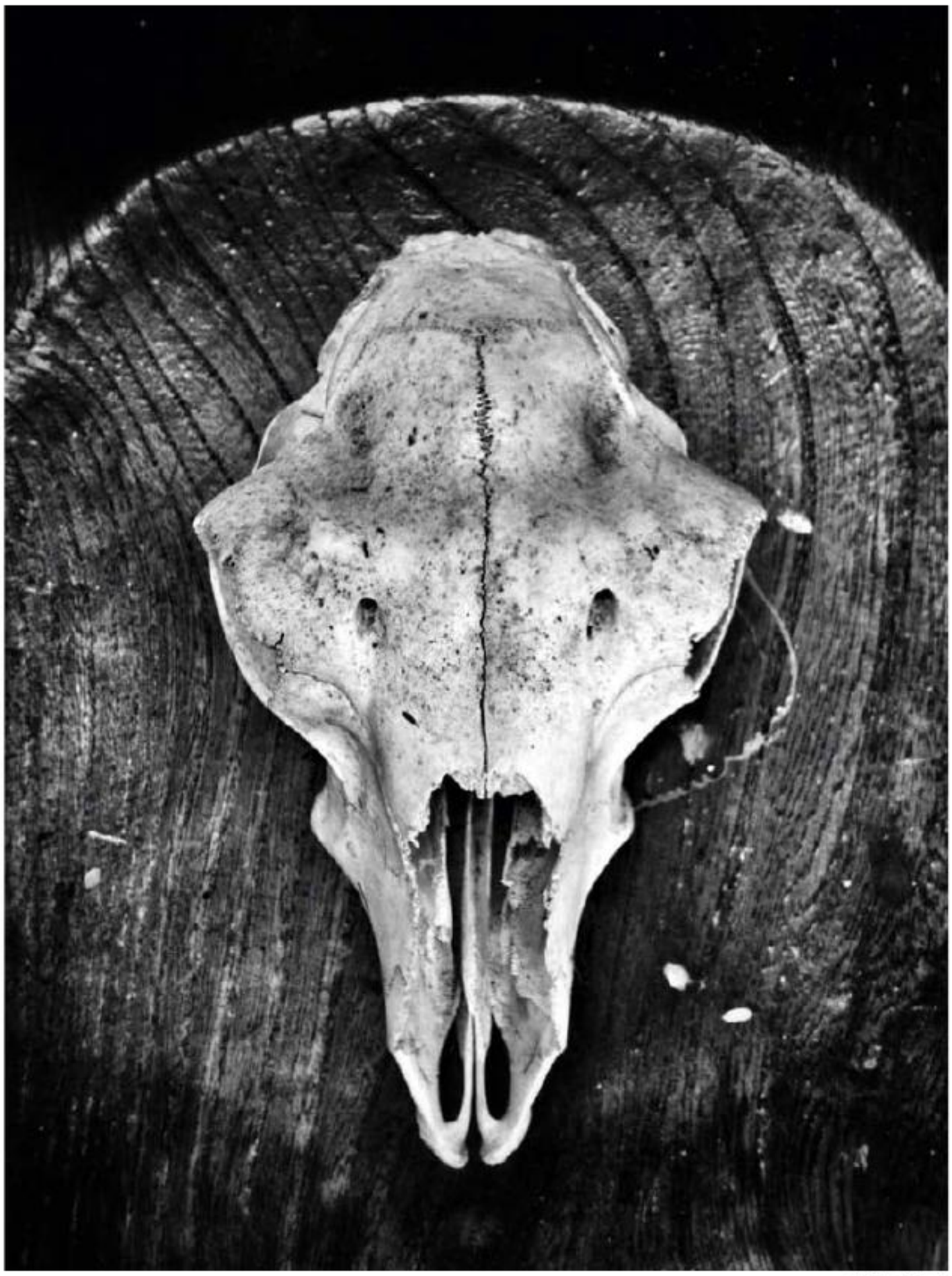


TIM CLINCH

'Well...another Tim Clinch workshop for B+W Photography magazine, and another day of absolutely appalling weather. It was freezing! The pictures taken were really good and, I believe, highlight the point that, just like any other discipline, it's all photography. As always, it's YOU that takes the picture, not your equipment. The apps available on your phone these days are quite amazing, and most importantly, fun! No amount of post-production or darkroom fiddling can ever make a bad picture good, but it can often make a good picture better. So, oh cynical ones...give it a go, and don't knock it till you've tried it!'

timclinchphotography.com



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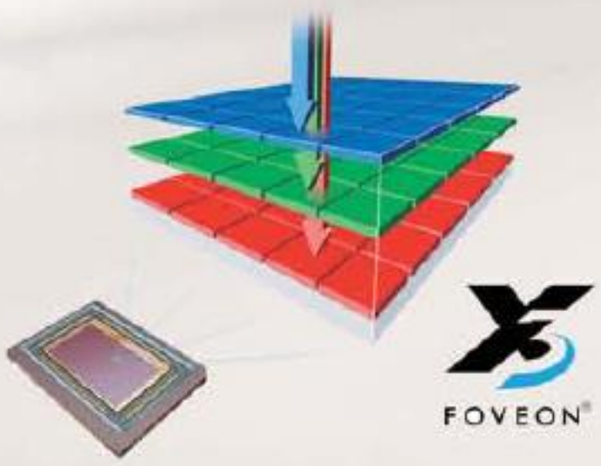

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YOUR B+W

YOUR ASSIGNMENT

Inspired by our **iPhone photography workshop** (see page 40), we challenge you to take a series of pictures using your smartphone. You can complete the project over either the short, medium or long term and send your images to us when you've finished. If we publish your work you could win £100!

© Malcolm Andrew

WIN £100

For full details on how to submit your pictures to this or other features **turn to page 2**

ASSIGNMENT TIPS

- **Experiment with different apps to discover your personal style**
- **Get in close for detail shots**
- **Take advantage of being able to photograph discreetly**
- **Shoot informal portraiture – your subjects will be more relaxed faced with just a phone**

SHORT TERM

You have a weekend to have fun taking pictures on your smartphone. Aim for three pictures.

MEDIUM TERM

You have a couple of months to develop your themes and ideas. Aim for a set of five to 10 images.

LONG TERM

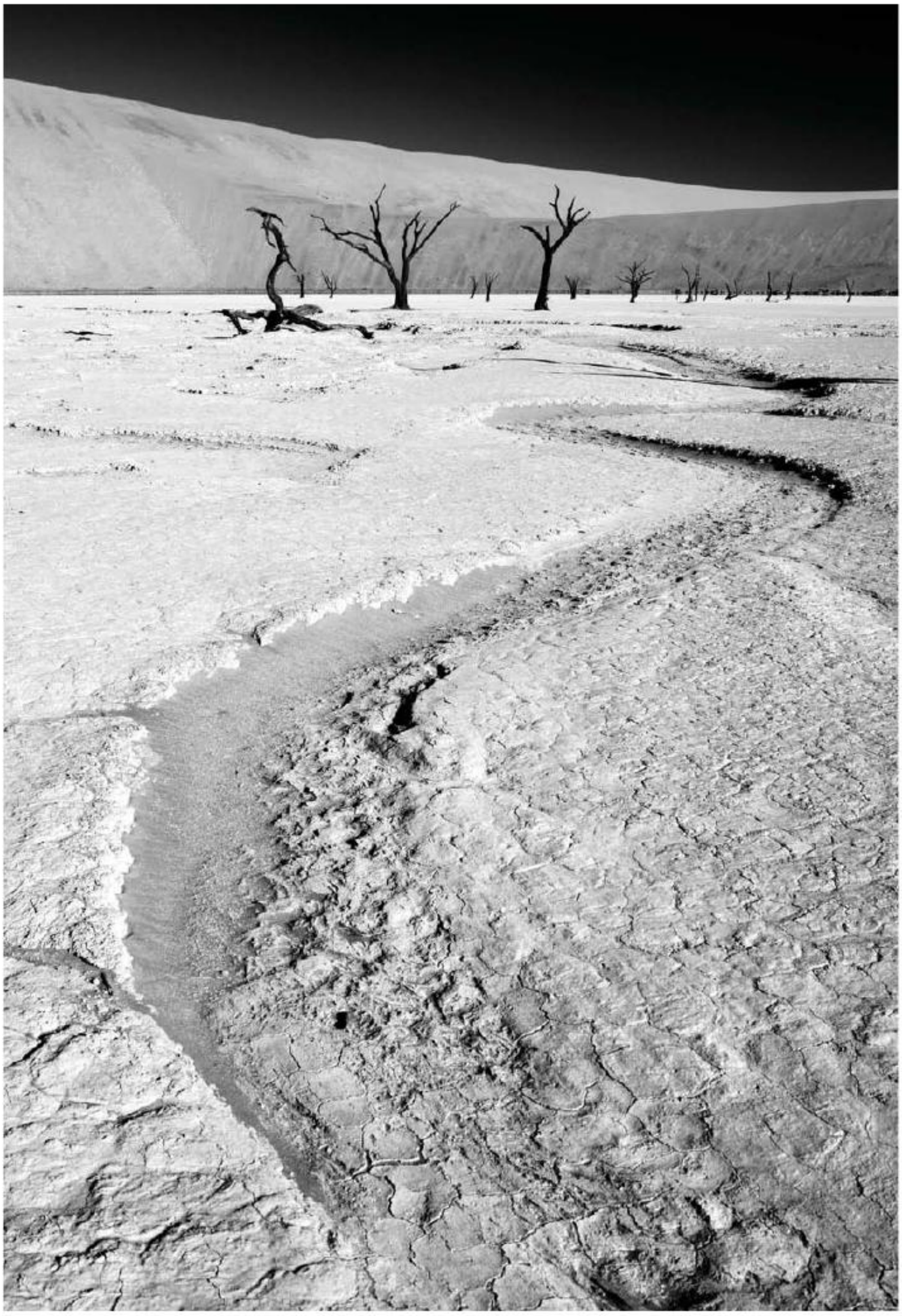
You have time to plan ahead and experiment. Be focused when you come to editing your images and aim for a really strong set of around 10 images.

TECHNIQUE

MASTER APERTURES

The lens aperture is much more than a hole in your lens that lets light in. **Lee Frost** takes a detailed look at one of the most important camera controls at your disposal and the key to great images.

All pictures © Lee Frost



The most important technical aspect of photography is creating a well-exposed image. OK, focusing is important too – no point producing perfectly exposed shots if they're out of focus – though modern autofocusing can take care of that for you.

The same can be said of exposure too, to an extent. You can set your DSLR to Program or Full Auto mode and more often than not it'll get the exposure spot on without thinking about the settings being used.

However, the two main controls that make that exposure happen – the lens aperture and the shutter speed – also perform other important tasks that will have a big influence on the success of every photograph you take, so understanding what they do and how they do it is crucial.

The main role of the lens aperture is to control the flow of light through the lens. It does this using a series of blades (the iris, or diaphragm) to form a hole in the lens and the size of that hole is governed by a series of f/numbers, something like this:

f/1.4 f/2 f/2.8 f/4 f/5.6
f/8 f/11 f/16 f/22 f/32

DEAD VLEI, NAMIBIA

Hyperfocal focusing allows you to maximise depth of field without stopping the lens right down to minimum aperture – where image quality is often far from its best.

Canon EOS 5D MKIII, 24-70mm zoom at 40mm, ISO 100, 1/30sec at f/16

INLE LAKE, BURMA

For general shooting with a wideangle lens, f/8 is a good aperture to stick with – small enough to give lots of depth of field, wide enough to give you a decent shutter speed for handholding and close to if not the optimum aperture.

Canon EOS 5D MKIII, 24-70mm zoom at 24mm, ISO 100, 1/320sec at f/8

As the f/number gets bigger, the aperture itself gets smaller, and vice-versa. More precisely, each aperture in the sequence admits half as much light as the previous one moving down the scale from left to right, and twice as much as the previous one moving right to left.

The range of f/numbers offered by a lens varies – a 50mm prime lens may go from f/1.4 to f/16 whereas a 70-200mm telezoom may have a range from f/4 to f/32. It's the maximum (smallest) and minimum (biggest) f/numbers that differ from lens to lens but the core range can be found in all modern lenses.

As the aperture is set electronically in DSLRs there are also intermediate f/numbers between the main f/stops, usually in 1/3rd stop steps – between f/4 and f/5.6, for example, you can set f/4.5 and f/5, between f/5.6 and f/8 there's f/6.3 and f/7.1 and so on. This gives you more precise control over the exposure.

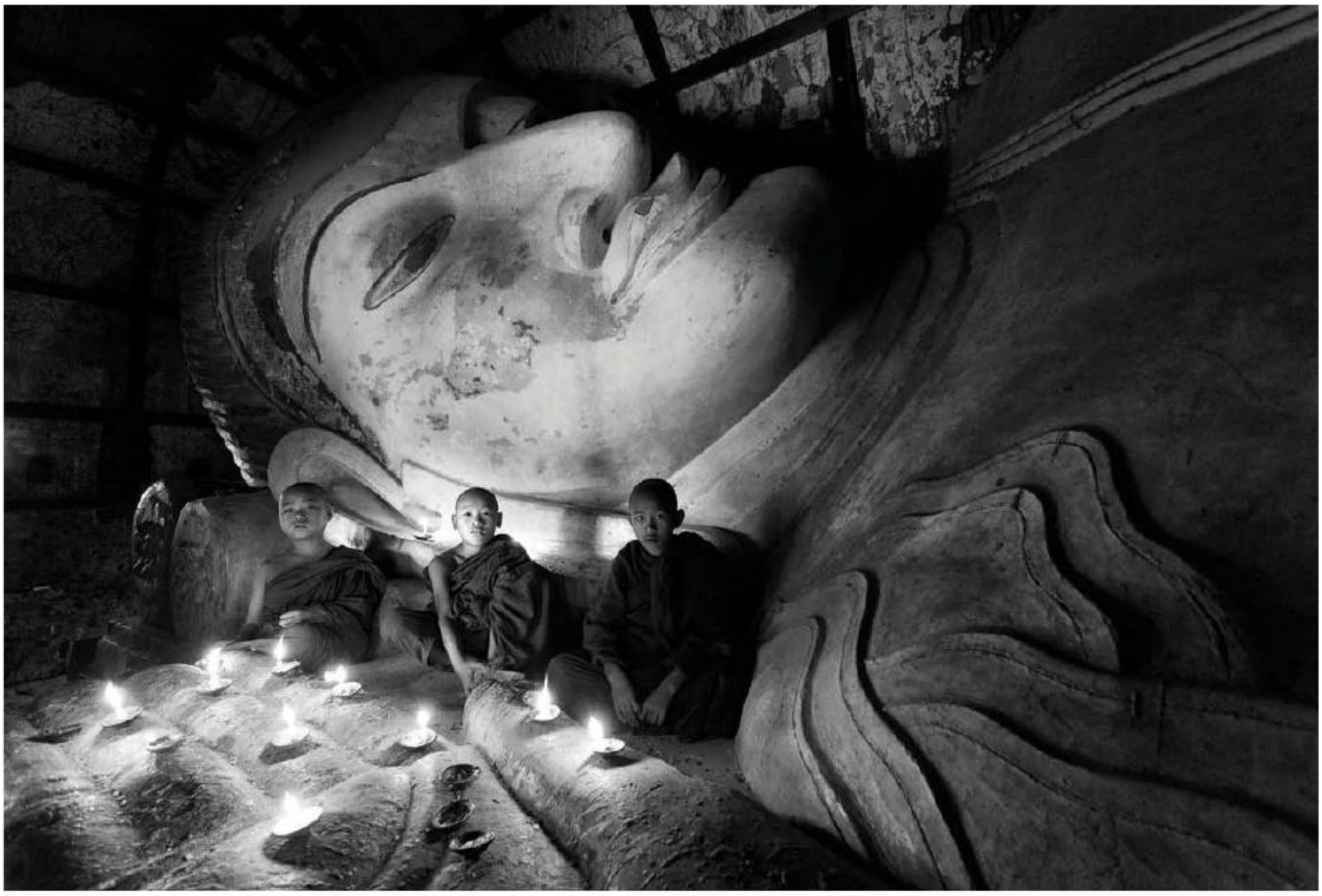
The way you set the aperture depends on the exposure mode your DSLR is set to:

- **Aperture Priority (AV), as the name implies, is intended to give you full control over the aperture set – you change the f/number by turning a dial or wheel until the one you want is displayed, and as you do that the shutter speed automatically changes to match the aperture so that correct exposure is maintained.**
- **If you're shooting in Shutter Priority mode (TV) then you select the shutter speed you want and the camera matches it with the aperture required to achieve correct exposure. All you do, therefore, is adjust the shutter speed until the camera sets the aperture you want.**
- **In Program mode (P) the camera sets the aperture and shutter speed automatically, but you can change the combination using the appropriate dial until the aperture you want is displayed.**
- **In Manual mode (M) you set both the shutter speed and aperture, so select the aperture you want then adjust the shutter speed until correct exposure is indicated.**

Of all the exposure modes on offer, Aperture Priority is the most useful where you need to control the aperture set because it allows you to choose the aperture and if light levels fluctuate, which means the exposure has to be adjusted, the camera does that by changing the shutter speed. The same applies if you dial-in exposure compensation.

In Shutter Priority the opposite happens – the shutter speed remains fixed and the camera changes the aperture, which is not what you want. Manual mode works well too because both the aperture and shutter speed remain fixed until you physically change them, but it's a slower mode to use and it's easier to mess up the exposure in changing light. ›

'As the f/number gets bigger, the aperture itself gets smaller, and vice-versa. More precisely, each aperture in the sequence admits half as much light as the previous one moving down the scale from left to right, and twice as much as the previous one moving right to left.'



NOVICE MONKS, BAGAN, BURMA

In low light, instead of opening up your lens to maximum aperture to maintain a decent shutter speed, increase the ISO – modern digital cameras can cope with that.

Canon EOS 5D MKIII, 17-40mm zoom at 17mm, ISO 2500, 1/13sec at f/5.6

‹ DEPTH OF FIELD

In addition to varying how much light reaches the sensor in your camera, the other main purpose of the lens aperture is to determine how much of the scene or subject you're shooting records in sharp focus – the depth of field.

Basically, the smaller the lens aperture is the greater the depth of field and vice versa. So with any lens, depth of field is at its shallowest if you shoot at the widest aperture (smallest f/number) and at its greatest if you stop the lens right down to its smallest aperture (biggest f/number).

There are two other factors that control depth of field in addition to the lens aperture:

Lens focal length: The shorter the focal length is, the more depth of field you get for any given aperture. So, a zoom set to 24mm will give more depth of field at f/8 than the same zoom set to 50mm and f/8.

Focusing distance: For any given focal length and aperture, depth of field shrinks as the focusing distance is reduced. So, you'll get more depth of field with your zoom set to 85mm and f/11 if you focus that lens on 20m than you will if you focus on 5m.

Taking these three factors into account, if you want lots of depth of field use a wideangle lens set to a small aperture and if you want very shallow depth of field use a telephoto lens set to a wide aperture.

However, this is a very simplistic approach, and if you want to assess and control depth of field, which is crucial for landscape photography, you need to work in a more precise way.

Ironically, depth of field control is hampered by technology. In the prehistoric (to most of us) days of manual focus lenses, it was easy to see how much depth of field you'd get if you used a specific aperture and focused the lens on a specific distance because you just looked at the depth of field scale on the lens barrel. But these days we tend to use autofocus zooms rather than manual focus prime (fixed focal length) lenses and those zooms lack any kind

HAVANA, CUBA

Shoot with your telezoom at maximum aperture to isolate your main subject and create a strong 3D effect – here the cluttered background is rendered unobtrusive, so all attention is focused on the taxi and its driver.

Canon EOS 5D MKIII, 70-200mm at 200mm, ISO 400, 1/500sec at f/4

of useful depth of field scale.

Fortunately, all is not lost because you can still control depth of field, using a technique known as hyperfocal focusing. I've written about it in this magazine before, and though it seems complicated and time consuming, it isn't – once you get into the habit of using it, your depth of field dilemmas will be over!

Hyperfocal focusing is based on the fact that if you focus your lens on a specific distance, you can maximise depth of field for any aperture/focal length combination. That distance can be calculated using a simple formula – you can even buy apps for smartphones that do it for you – but to save you time and hassle, below you'll find hyperfocal distance charts for full-frame digital SLRs and those with 1.5x and 1.6x crop sensors.

To use the charts, simply find the focal length you're using along the top, the aperture (f/number) you want to use down the side, then read across to find the hyperfocal distance. If you focus your lens on the hyperfocal distance, depth of field will extend from half that distance to infinity. So, if you're using a full-frame DSLR and a focal length of 24mm set to f/11, the hyperfocal distance is 1.7m. Focus the lens on 1.7m and everything will be in sharp focus from half that (0.85m) to infinity.

All you do then is focus your lens on the hyperfocal distance. It's tricky to focus precisely on 1.7m, but you can estimate it with reasonable accuracy. Ideally you should also focus the lens manually. You can use autofocus, but if you do, you need to make sure that an active focus point hits the right distance, or lock focus on the ›

'Hyperfocal focusing is based on the fact that if you focus your lens on a specific distance, you can maximise depth of field for any aperture/focal length combination.'

THIRI MINGALAR MARKET, YANGON, BURMA

Use a wide aperture when shooting portraits to reduce depth of field and blur the background – but always focus on your subject's eyes as they need to be sharp.

Canon EOS 5D MKIII, 70-200mm zoom at 200mm, ISO 1600, 1/250sec at f/4

FOR FULL-FRAME/35MM SLRS

	16mm	20mm	24mm	28mm	35mm	50mm	100mm	135mm	200mm	300mm
f/2.8	3.2m	5m	7m	10m	15m	31m	123m	225m	495m	1110m
f/4	2.2m	3.5m	5m	7m	10.5m	21.5m	87m	157m	345m	775m
f/5.6	1.6m	2.5m	3.6m	5m	7.5m	15.5m	62m	112m	245m	555m
f/8	1.1m	1.7m	2.5m	3.5m	5.5m	11m	43m	79m	173m	388m
f/11	0.8m	1.3m	1.8m	2.5m	4m	8m	31m	57m	125m	282m
f/16	0.6m	0.9m	1.3m	1.7m	2.7m	5.5m	22m	39m	86m	195m
f/22	0.4m	0.6m	0.9m	1.3m	2m	4m	16m	29m	65m	140m
f/32	0.3m	0.5m	0.6m	0.9m	1.4m	2.7m	11m	20m	43m	97m

FOR DIGITAL SLRS WITH A CROP FACTOR OF 1.5X (NIKON, SONY, PENTAX)

	16mm	20mm	24mm	28mm	35mm	50mm	100mm	135mm	200mm	300mm
f/2.8	5m	7.5m	11m	14m	23m	47m	188m	345m	750m	1690m
f/4	3.4m	5.3m	7.5m	10.5m	16m	33m	132m	240m	525m	1185m
f/5.6	2.4m	3.8m	5.5m	7.5m	11.5m	23.5m	94m	170m	375m	845m
f/8	1.7m	2.7m	3.8m	5.2m	8m	16.5m	66m	120m	265m	590m
f/11	1.2m	1.9m	2.3m	3.8m	5.9m	12m	48m	87m	192m	430m
f/16	0.9m	1.3m	1.9m	2.5m	4m	8.5m	33m	60m	132m	295m
f/22	0.6m	1m	1.4m	1.9m	3m	6m	24m	44m	96m	215m
f/32	0.4m	0.7m	1m	1.3m	2m	4.2m	16.5m	30m	66m	150m

FOR DIGITAL SLRS WITH A CROP FACTOR OF 1.6X (CANON)

	16mm	20mm	24mm	28mm	35mm	50mm	100mm	135mm	200mm	300mm
f/2.8	5m	8m	11.5m	15.5m	24.5m	50m	199m	360m	795m	1785m
f/4	3.6m	5.6m	8m	11m	17m	35m	140m	255m	555m	1250m
f/5.6	2.6m	4m	5.7m	7.8m	12m	25m	99m	180m	397m	895m
f/8	1.8m	2.8m	4m	5.5m	8.5m	17.5m	69.5m	127m	278m	625m
f/11	1.3m	2m	2.9m	4m	6.2m	13m	50m	92m	202m	455m
f/16	0.9m	1.4m	2m	2.8m	4.3m	8.7m	35m	63m	139m	312m
f/22	0.7m	1m	1.5m	2m	3m	6.5m	25.5m	46m	101m	230m
f/32	0.5m	0.7m	1m	1.4m	2.2m	4.4m	17.5m	32m	70m	156m

HAVANA, CUBA

When all the subject matter in a scene falls on a similar plane of focus, you don't need much depth of field so you can shoot at a wide-ish aperture to keep the shutter speed up – or optimum aperture to maximise image quality.

Canon EOS 5D MKIII, 17-40mm zoom at 29mm, ISO 100, 1/250sec at f/8

‹ desired point then re-compose.

Once the lens has been focused, you may be surprised when you look through the camera's viewfinder because much of the scene will appear slightly out of focus, especially with longer lenses. Don't panic – you haven't made a mistake! Until you press the shutter release to take a photograph the lens stays set to its widest aperture – f/2.8, f/4 or whatever – so you get a nice, bright viewfinder image. The downside of this is that when you look through the viewfinder, the depth of field you see is what you'd get if you shot at the widest aperture, not the aperture you're actually going to use – that happens when you press the shutter release and the aperture closes down to the f/number set at the moment of exposure.

If you're in doubt about exactly how much depth of field you need, focus on the nearest point in the shot then check the distance scale on the lens to see how far away it is. Doubling that figure will then give you the minimum hyperfocal distance you need to find on the relevant chart for the focal length you're shooting at – which in turn tells you which aperture you need to use. Easy!

LENS SPEED

Lens speed refers to the maximum (widest) aperture a lens has. For example, some 70-200mm telezooms have a maximum aperture of f/2.8 while others only go as wide as f/4.

Where a lens in any category has a wider maximum aperture than most it's said to be a fast lens, so a 70-200mm f/2.8 would be classed as fast, as would a 16-35mm f/2.8 or an 85mm f/1.4 and so on, whereas a 75-300mm f/4-5.6 zoom would be considered slow.

Fast lenses are more expensive and usually bigger and heavier than their slower stablemates because their optical design is more complicated.

The immediate benefit of a fast lens over a slow one is that by being able to set a wider maximum aperture you can use a faster shutter speed, which is why sports and wildlife photographers favour them.

If you were limited to 1/125sec with a lens wide open at f/4, in the same situation a lens with a maximum aperture of f/2.8 would allow you to shoot at 1/250sec because going one stop wider lets twice as much light through the aperture, so the shutter only needs to be open for half as long.

Another benefit, especially with telephoto and telezoom lenses, is that you can achieve shallower depth of field with a wider maximum aperture, to isolate your subject and throw the background out of focus. You also get a brighter viewfinder image, which aids composition and focusing, especially in low light.

OPTIMUM APERTURE

One of the advantages of using hyperfocal focusing is that it allows you to maximise depth of field without stopping your lens right down.

It's tempting to routinely set f/16 or f/22 when shooting landscapes, to be sure you're got enough depth of field, but a downside of doing this is that diffraction occurs, where some of the wavelengths of light are bent or diffracted as they pass through the hole in the lens created by the aperture blades and this results in a loss of sharpness which can be seen if you enlarge the image on your computer screen.

Some lenses suffer less than others, but ultra wideangles tend to be affected more than telephotos, and zooms are affected more than prime lenses. Diffraction is often worse at small apertures because it's the edges of the aperture blades that cause light to diffract, and the smaller the aperture is, the greater the proportion of the total light wavelengths being diffracted, so you see the effects more. At wide apertures, diffraction is less because the proportion of diffracted light compared to non-diffracted light is smaller. If a lens suffers badly from diffraction, any benefits you get in terms of increased depth of field by stopping the lens right down can be cancelled out by the loss of sharpness caused by diffraction.

'Most lenses tend to give their sharpest results at f/8 or f/11, so where possible you should avoid stopping down beyond that.'

The solution is to avoid shooting at minimum aperture, which you can usually do by using hyperfocal focusing. Most lenses tend to give their sharpest results at f/8 or f/11, so where possible you should avoid stopping down beyond that. This sweet spot does vary from lens to lens, so if you're keen to achieve optimum image quality it's worth testing your lenses by tripod-mounting the camera and shooting the same scene at all apertures, in 1/3 f/stop increments, then comparing the results at 100% enlargement. You may find that a 24-70mm zoom gives the sharpest results at f/13 at 24mm, f/7.1 at 50mm and f/8 at 70mm. By taking note of this you can stick to these optimum apertures whenever possible.

Such precision may seem rather nerdy, but the latest digital SLRs, such as the Canon EOS 5D MKIII and Nikon D800, offer such high resolution that if you want to get the best performance from them you not only need top quality lenses, but you also need to use those lenses at their optimum apertures.

This set of shots compares the image quality of my Canon EF 17-40mm f/4 zoom at 17mm and all the main aperture settings. The crop is from the top left corner in each case.

As you can see, the shot taken at f/4 is fairly soft, which could partly be due to a lack of depth of field but also the fact that wide open, ultra-wide focal lengths are notorious for giving a poor performance. Stopping down to f/5.6 and beyond, image quality improves and peaks around f/11, but beyond f/11 it starts to tail off again and sharpness in the image corners is less sharp at f/22 than it is at f/11 due to diffraction.

F/4

F/5.6

F/8

F/11

F/16

F/22

The details here are 100% crops from the top left corner of the image. It may not be clear on the printed page, but sharpness increases as the lens is stopped down and peaks at f/11 for this lens and focal length, before tailing off at f/16 and f/22.

Canon EOS 5D MKIII with Canon EF 17-40mm f/4 L lens, ISO 100

TECHNIQUE

timdaly.com

All pictures © Tim Daly

GUM BICHROMATE PRINTING

Looking for a more painterly way to print your monochrome images? **Tim Daly** shows you how to get your teeth into gum bichromate printing

The gum bichromate process has been used since the 1890s and photographer Robert Demachy is its best-known exponent. Demachy created highly manipulated prints harnessing a process which had plenty of potential for retouching. Known as a pictorialist, his images were published in the influential *Camera Work* and bridged the gap between hand-rendered impressionism and the otherwise mechanical looking photographic print.

Gum printing today uses the same sensitive materials: potassium dichromate, gum arabic and pigment which, when mixed together, hardens and becomes insoluble in water.

Although slow and time consuming, gum printing offers you the opportunity to physically retouch the image during development using a paintbrush to remove unwanted areas of the image, or to create a brushy hand-rendered effect. Unlike most alternative processes, image colour is entirely your choice and is defined by nothing more complicated or expensive than watercolour paint.

Although many expert gum printers layer several different colours on top of each other, I'm going to make a simple single colour gum print using an off-the shelf kit. Best of all, there's no requirement for a darkroom, but you will need access to bright sunlight!

STAGE 1 PREPARING YOUR PAPER

Experiment with both smooth (cold-pressed) artists' paper and textured watercolour materials for this process. A good option is to buy a sketchbook of paper from your local art shop or craft superstore.

STEP 1 ORGANISE YOUR MATERIALS

For this project, I'm using the Fotospeed Gum Bichromate kit, an easy to use ready-made alternative to sourcing raw materials. The kit comes with full instructions, protective gloves, five sheets of paper, watercolour paints and three essential chemicals: sizing, sensitising and clearing solutions.

Due to the amount of washing and coating this process involves, it's essential you choose a heavyweight watercolour paper to work with – at least 200gsm in weight, the thicker the better. Anything thinner runs the risk of tearing during the extended washing phase.

STEP 2 SIZING UP YOUR PAPER

Many artists' papers are supplied unsized to allow paints and pigments to infuse the substructure of the material. Specialist watercolour papers, however, are generally pre-sized, which keeps paint on the surface and stops it spreading too far. If you've gone for an unsized paper, you'll need to coat this first by mixing 10ml of the sizing solution with 30ml of water. You'll need a syringe with 10ml increments in order to make an accurate mix.

STEP 3 COATING WITH SIZE

Coat one side of your paper quickly and evenly, using a large soft-haired paintbrush. Apply the solution firstly in horizontal strokes then vertically to ensure you create an even coating across the entire sheet of paper. If your paper is thick, it'll buckle a bit but this will even out during drying.

STEP 4 DRY THE SIZED PAPER

Using a hairdryer, place your wet paper on a sheet of blotter and blow-dry the paper. Thicker weights will smooth out again at this stage, ready to accept the sensitiser coating. Mark the reverse of the paper with a pencil, so you can tell which side to coat.

'Although slow and time consuming, gum printing offers you the opportunity to physically retouch the image during development using a paintbrush to remove unwanted areas of the image, or to create a brushy hand-rendered effect.'

STAGE 2 COATING AND SENSITISING

If you're working with larger sheets of paper, i.e. anything bigger than A3 or 16x12in, it's advisable to re-wet the paper and stretch on a piece of plywood with gummed brown tape around the edges. This enables you to keep large sheets taut and get a better contact with the negative, but it's more of a pain to wash and develop.

STEP 1

MIXING THE SENSITISING SOLUTION

Gum bichromate sensitiser is very slow compared to other alternative processes and does not need to be mixed or used under a safelight environment. As long as you are not working in bright sunlight, the sensitising solution can be mixed and applied under normal domestic lighting.

Measure 15ml of gum with your syringe and mix with 15ml of sensitising solution in a small beaker. Next, squeeze a pea-sized piece of watercolour paint into your solution and mix thoroughly. This can be any colour (or mixture of colours) you want, but it's worth remembering it will become the maximum shadow value of your print.

STEP 2

COATING THE PAPER

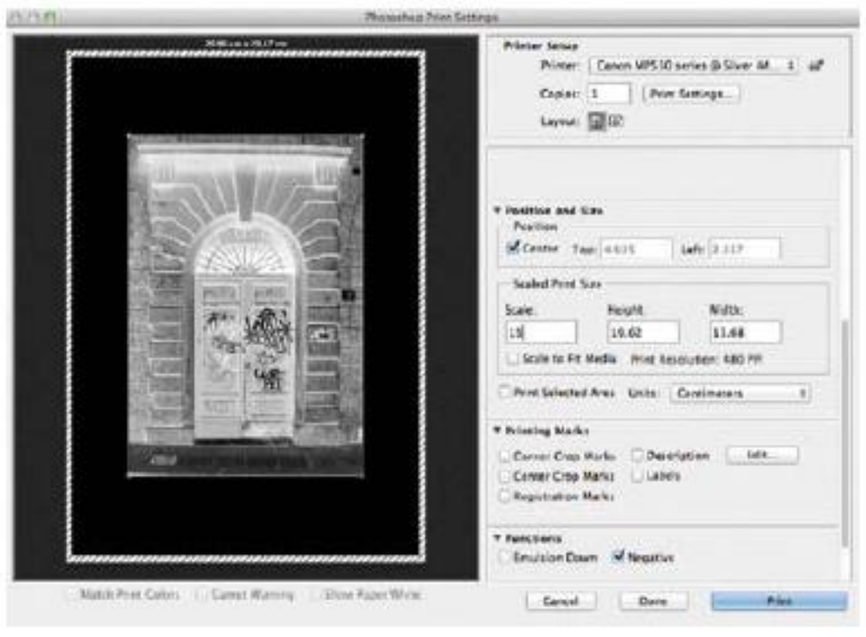
Applying the sensitiser is perhaps the trickiest part of the process as the gum makes for a sticky painting experience. Apply the solution to the paper in broad strokes in the same direction, working quickly and evenly as shown.

This example shows a light colour pigment being applied to the paper, your own solution will be darker if you use brown or black watercolour paint. As you brush the solution on, you'll start to feel the gum getting sticky, so it's important to stop charging the brush with fresh solution at this stage. Try to remove excess puddles of sensitiser that accumulate at the edges of your paper.

STEP 3

DRY AND CHECK THE PAPER

Once coated, leave your paper to dry naturally in a shaded place until it flattens out. The gum at this stage will have hardened, creating a slightly brittle topcoat on your paper, as shown. It's fairly impossible to get a flawless finish with your first attempts at coating, so it's a good idea to prepare a batch of 5-10 sheets at a time. Once dry, store in a light-tight box ready for exposure.



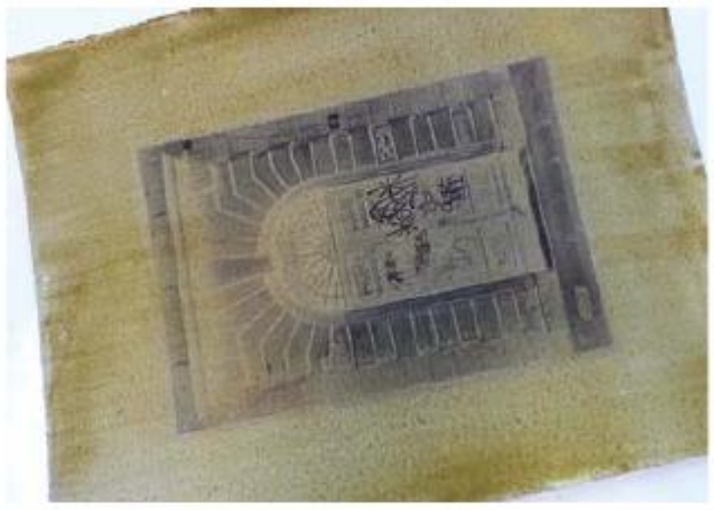
STEP 4

PREPARE YOUR DIGITAL NEGATIVE

Single colour gum prints do not reproduce delicate tonal ranges, so it's best to pick an image that contains plenty of shape and structure. Gum printing is a contact printing process, so your negative needs to be smaller than your sensitised paper. For this project, I've prepared an A5 sized negative using OHP transparency film and an inkjet printing with black inks only. Don't make your negative excessively dense, as this will further increase the lengthy exposure time required to harden the gum. In Photoshop's print dialog, choose the Negative option to turn your positive image into a negative, as shown.

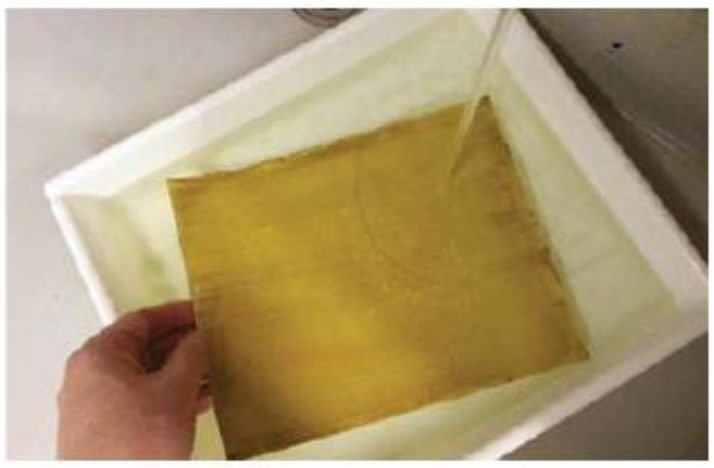
STAGE 3 EXPOSURE AND DEVELOPMENT

Gum printing is the slowest of all alternative processes and is best undertaken with a UV lightbox or something similar. If this is not practical, Fotospeed recommend up to 25 minutes exposure under sunlight, so you'll need to wait for a sunny day before printing out!



STEP 1
EXPOSING THE PAPER

Place your negative right side up on to the sensitised sheet of paper and clamp tightly in a clipframe or contact printing frame ready to expose. Using a large UV lightbox, I exposed the sensitised paper for eight minutes. After this time, the paper will have darkened visibly, but not as much as other alternative processes such as cyanotype, where you can clearly see the image appearing.



STEP 2
INITIAL WASHING

Remove the paper from the exposing frame and do not worry if you can't see any image at this stage! Place the paper in a tray of water and run warm water gently across the surface as shown.

The warm water washes away the gum in the highlights and lighter areas which have not hardened during exposure, leaving only darker shadow areas visible. After a few minutes highlights will start to appear as the warm water gradually washes the pigment off.

STEP 3
LONGER WASHING

After 3-5 minutes and once your image is visible, leave the print to wash under a gentle flow of tepid water for 10-15 minutes. This will remove most of the unwanted gum from the print, but be careful you don't remove more than you want. Keep checking every few minutes or so.

STEP 4
CLEARING SOLUTION

Fotospeed provide an additional solution to help remove any traces of yellow dichromate sensitising solution from the print. Add 100ml of clearing solution to 300ml of water and pour into a print developing tray. Immerse the print for three minutes, rewash in cold water for a further ten minutes, then air dry on blotting paper.

ESSENTIAL KIT

- **Syringe**
- **Measuring beaker**
- **2in soft paintbrush**
- **Contact printing frame or clipframe**
- **Hair dryer**
- **Protective gloves**
- **Inkjet printer**

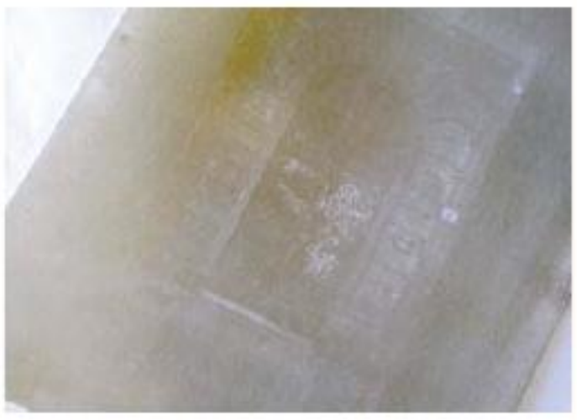
SUPPLIERS

You can source gum bichromate kits for around £50 from the following online suppliers:

- **Fotospeed (fotospeed.com)**
- **Silverprint (silverprint.co.uk)**

TROUBLESHOOTING

The long-winded nature of gum printing creates dilemmas when trying to identify what's gone wrong. Here are three common problems that you might encounter:

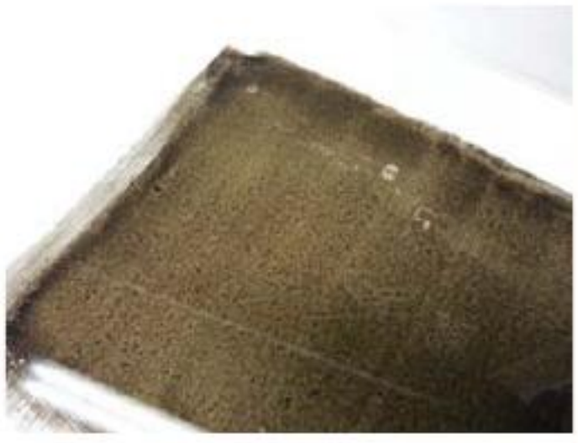


NOT ENOUGH PIGMENT/ TOO LIGHT IN COLOUR

This example used a light brown watercolour mix, no darker than fleshtone in application. The resulting print is flat and washed out.

TOO VIGOROUS WASHING/HANDLING/ RETOUCHING

It can be tempting to retouch the print with a brush during washing, as pigment slides easily off the paper. Use a soft brush and apply repeated light strokes rather than try to do it in one fell swoop.



TOO LONG AN EXPOSURE

This example shows how an overexposed print will be difficult – if not impossible – to clear in the washing stage. If after five minutes no further gum is removed by washing, use the brush to see if you can tease some hardened gum away.

THE FINISHED IMAGE

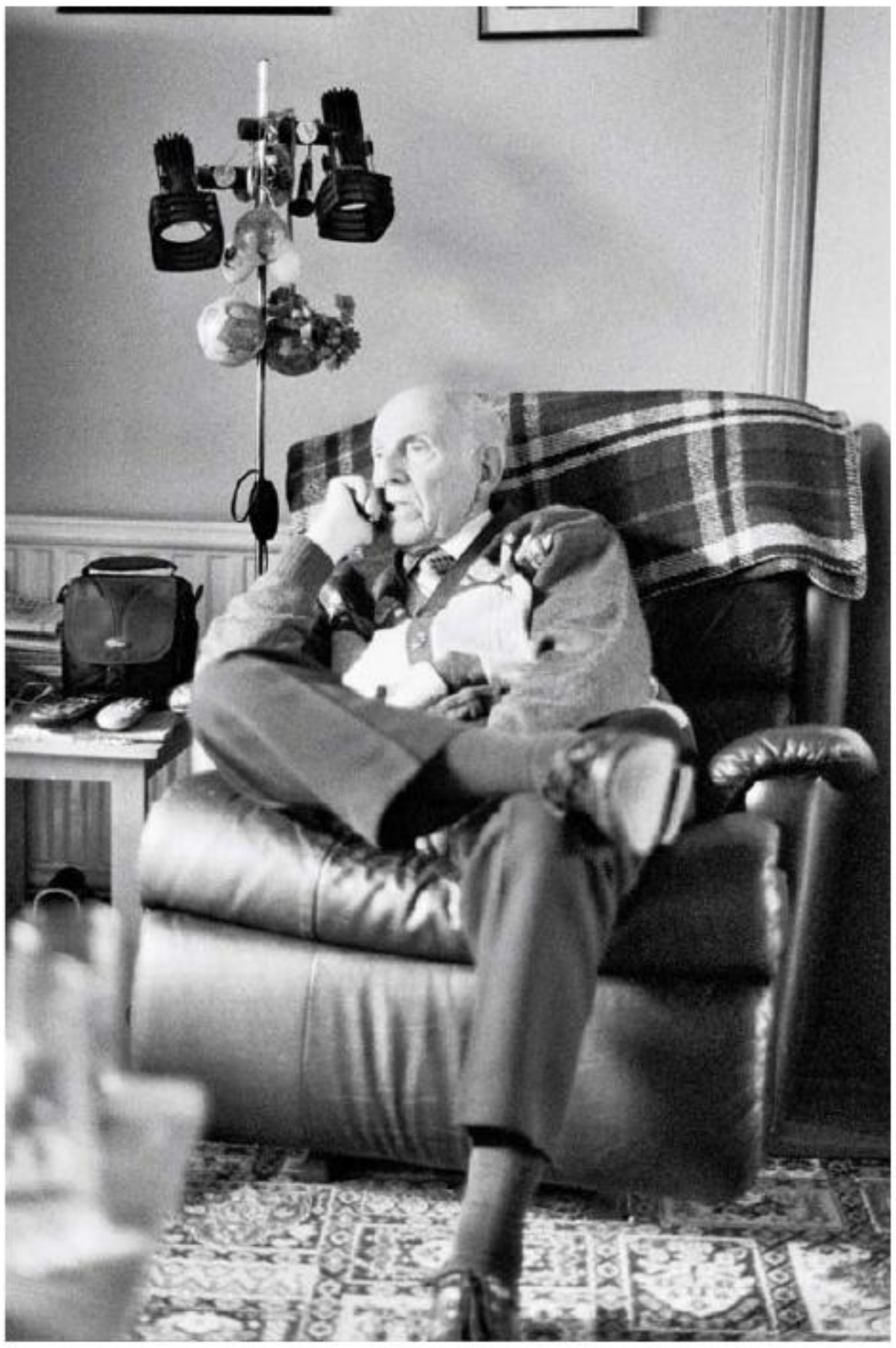
Unlike smoother and more tonally receptive alternative processes, gum printing creates a much rougher and more rugged effect. My final print looked as crude as a paper negative through the salt print process, but it has a handmade quality that would be impossible to create using other means.

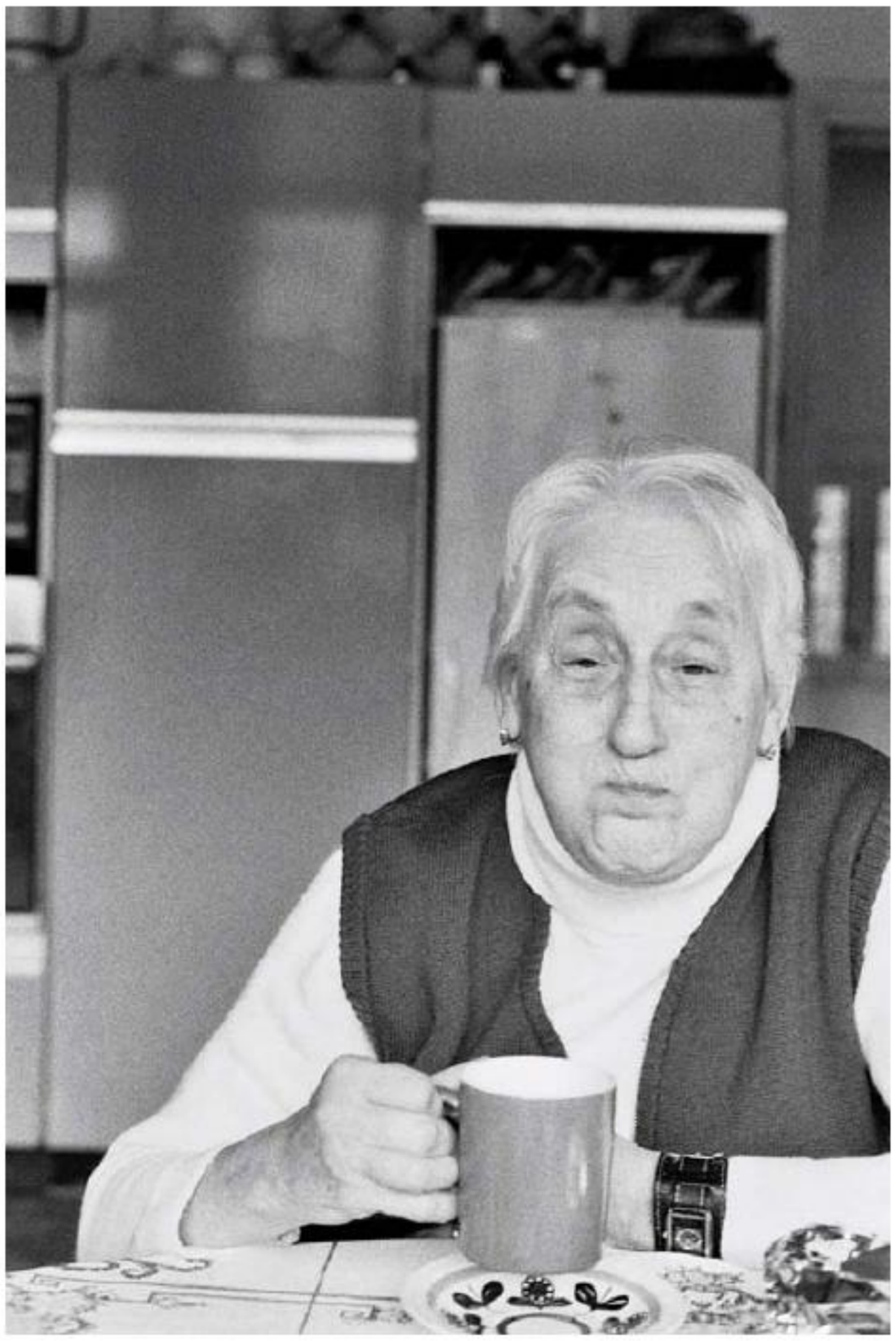
INSPIRATION

THE F-STOPS HERE

Portraiture may be the home of the black & white photographer, the absence of colour offering a striking distillation of the person before your lens. But, as **Jemima Greaves** discovered, it's far from easy…

All images © Jemima Greaves





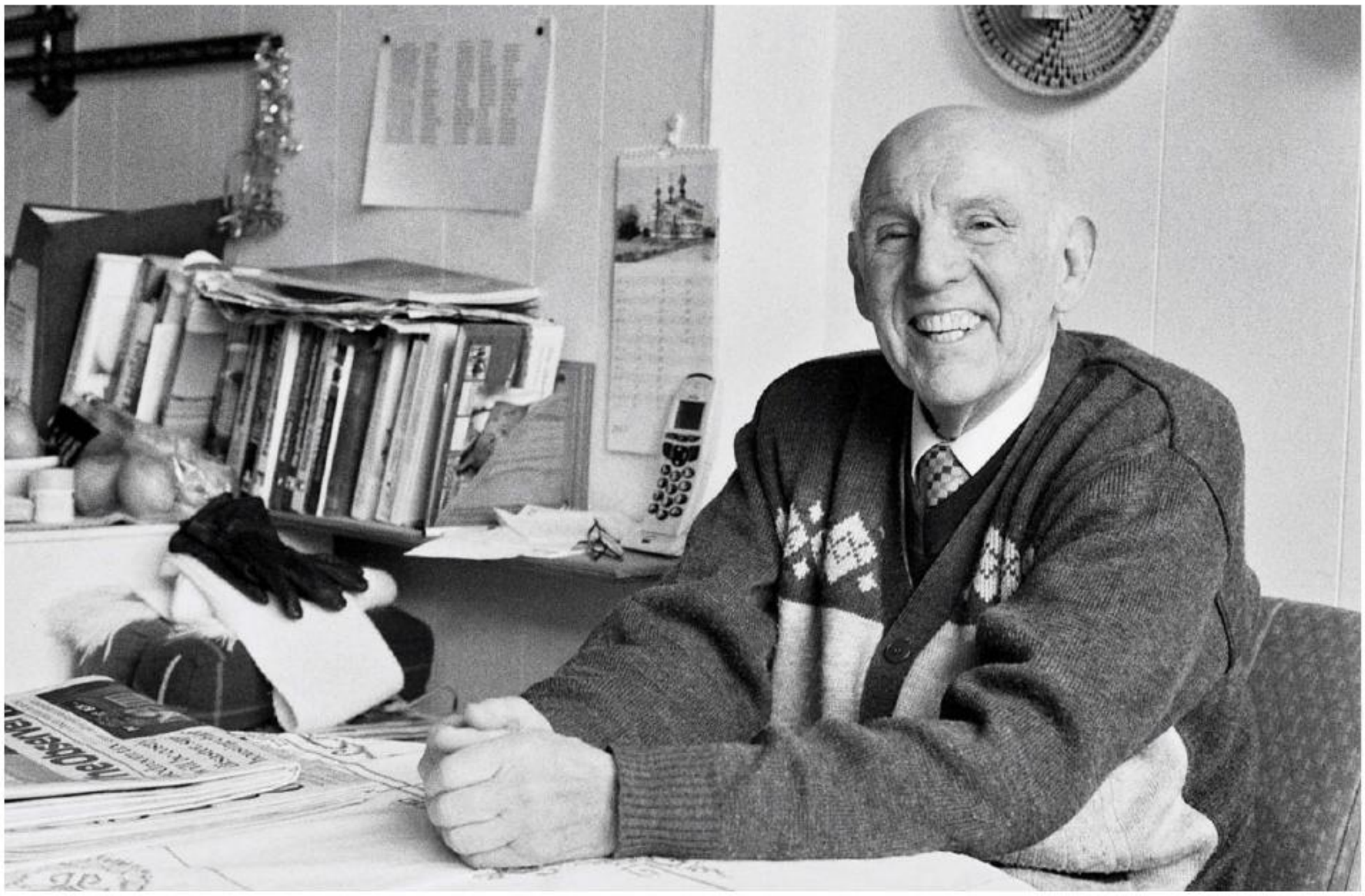
My deadline looming, I was in a quandary about what to base this latest instalment of my photographic highs and lows around. Fortunately, the May bank holiday heralded my grandad's 85th birthday and I decided to use the gathering as an opportunity to practise my portraiture skills. Lulled into a false sense of security by the prospect of having my family as subjects, I jumped at the chance and happily arrived back at my childhood home, camera in tow.

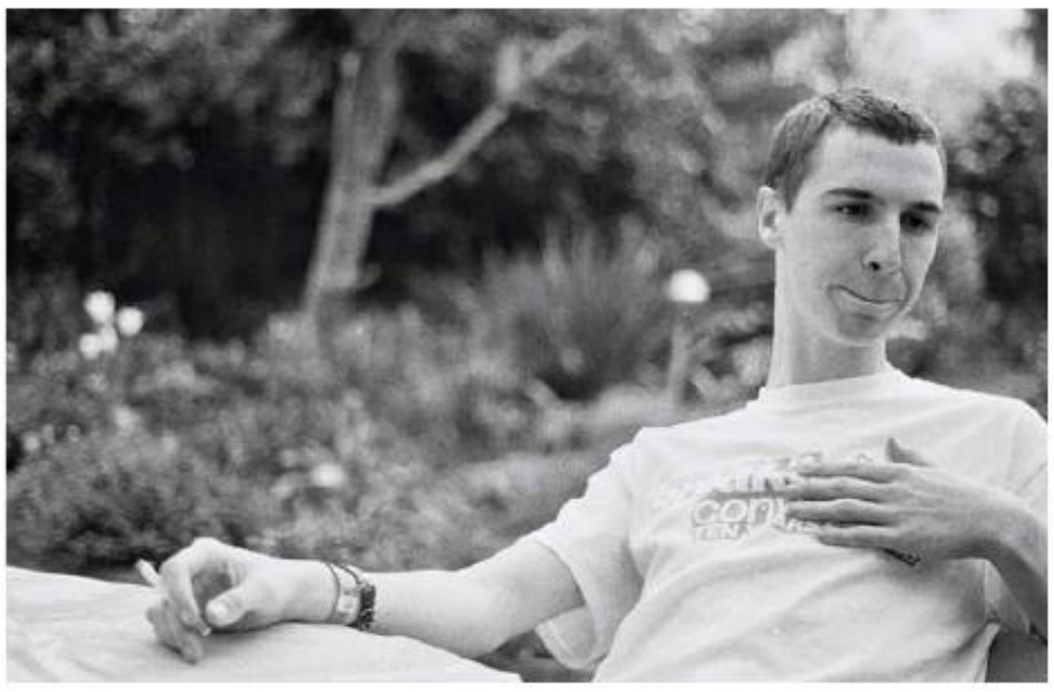
Following the obligatory round of greetings, updates and bewildered 'who on earth is she' looks between my cousins and I, my treasured Olympus OM-1 came out and I began to shoot. This was mistake number one.

I foolishly assumed that members of my own family would go easy on me. I was wrong. Far from going about their buffet business and paying me no notice, everyone had a suggestion, question or recommendation. Under normal circumstances I love the involved character of my family and appreciate their artistic sensibilities, but not today.

Rather than humoring questions like: 'Are you sure that's the best angle?' and 'Why not use a shallower depth of field?' I should have been upfront about my agenda and immediately stamped my authority on the role of photographer. Instead, I tried to hover discreetly in the background, which was always going to be a challenge when the people who know you best are around!

After a quick break to load another roll of film and force even more food down, I got back out there. Seeking to improve on my first attempts, I took a different tack and engaged in as many conversations as possible, working to acclimatise my flighty family to the click of the shutter. Just half an hour later they were bored with me and had moved on to more exciting family gossip, scandal and debate. I was overjoyed. First





two lessons learnt: be flexible with your approach and put your subjects at ease.

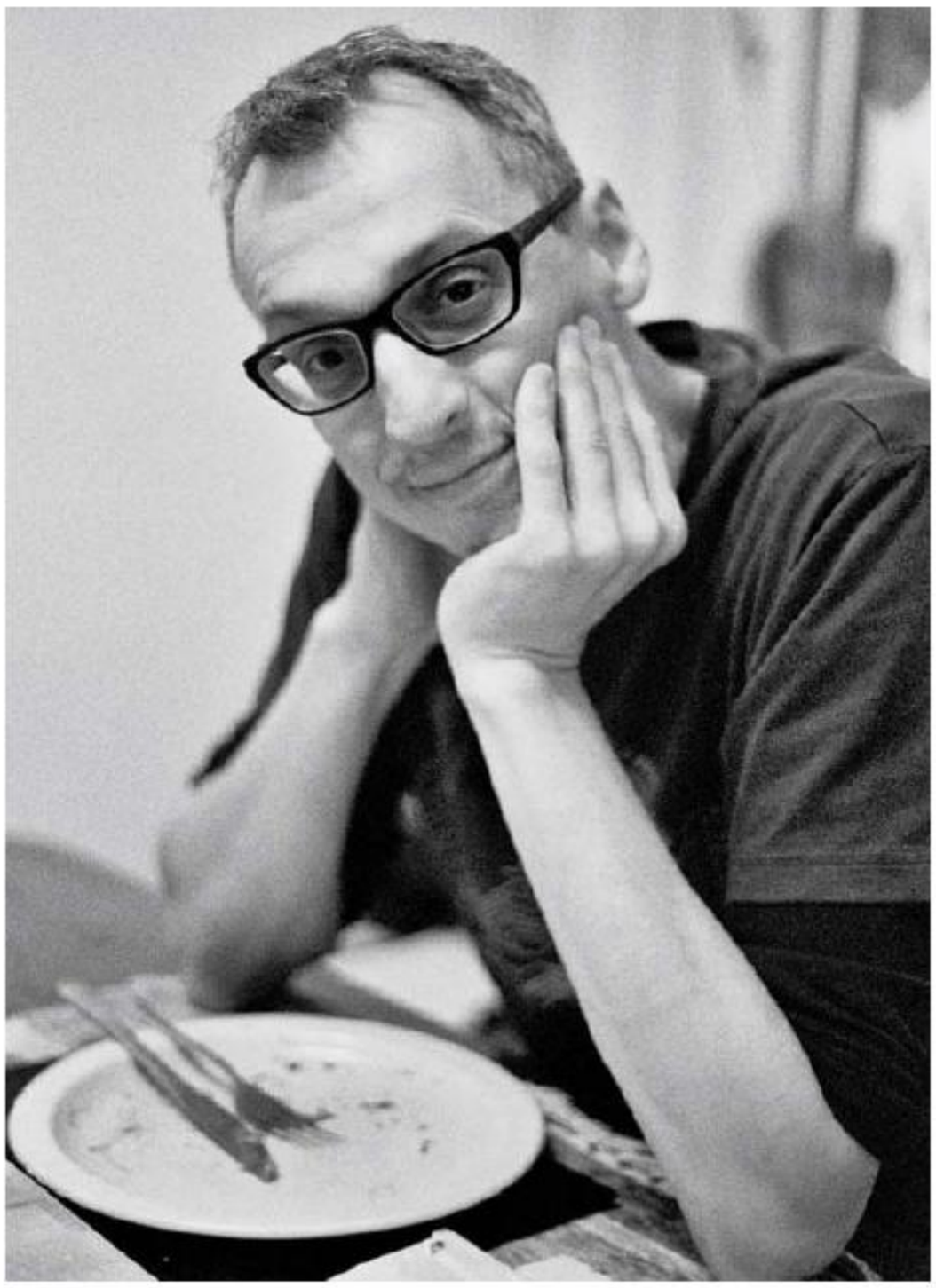
Left predominantly to my own devices, I quickly realised that there are incredible benefits to shooting in a location you're intimately familiar with. Without even thinking about it I knew how the light fell in each room, when it would change over the course of the day and where the most photogenic spots could be found.

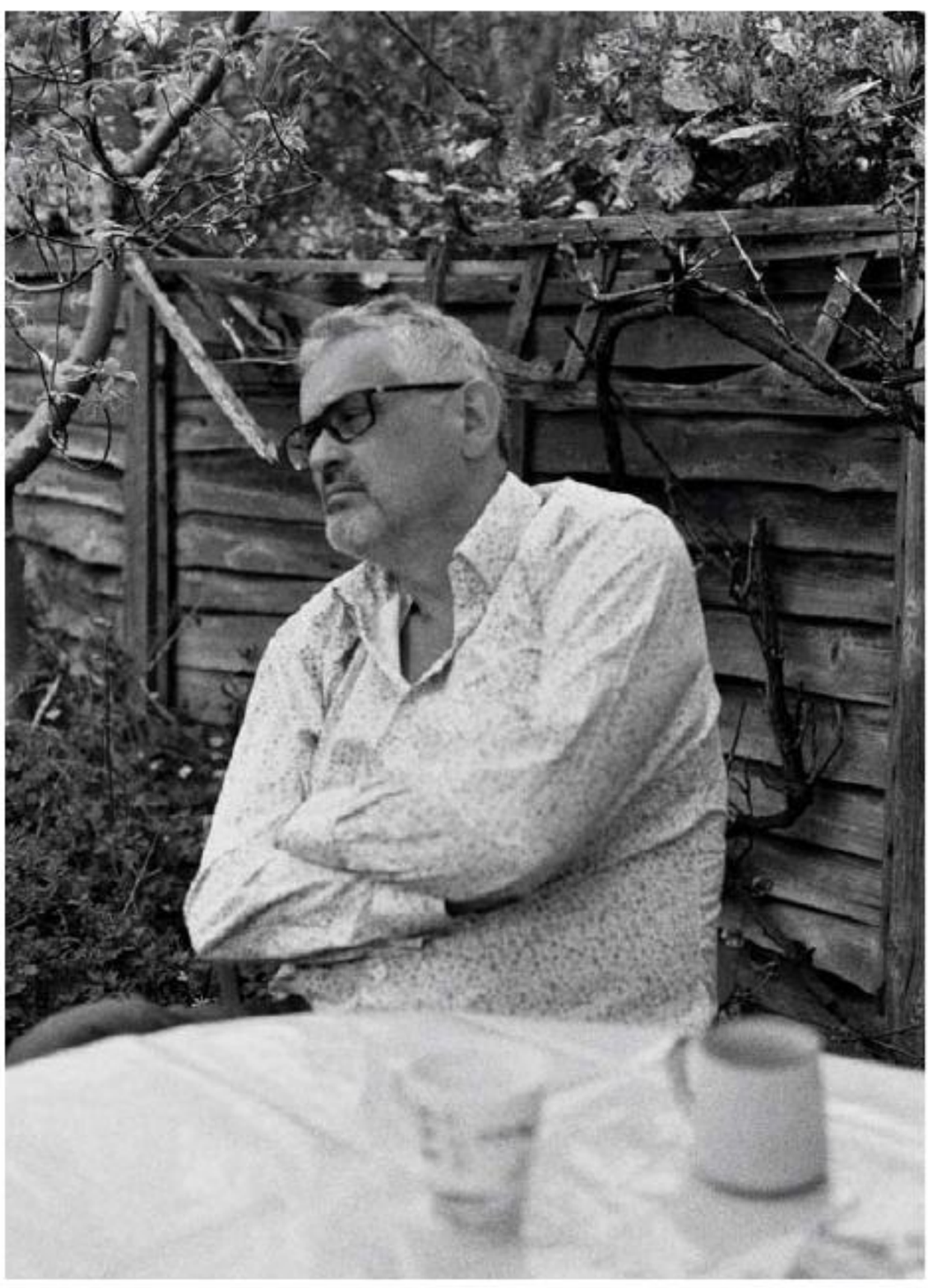
Unwittingly morphing into something akin to a nature photographer, I began lying in wait until my unsuspecting victim moved into just the right position, shovelled yet another fork load of potato salad into their mouths or caught the end of that 'hilarious' family joke that refuses to die. About 15 frames into my third roll of film, it became apparent that I could anticipate the behaviour of my subjects, if I exercised a degree of patience that has never come naturally.

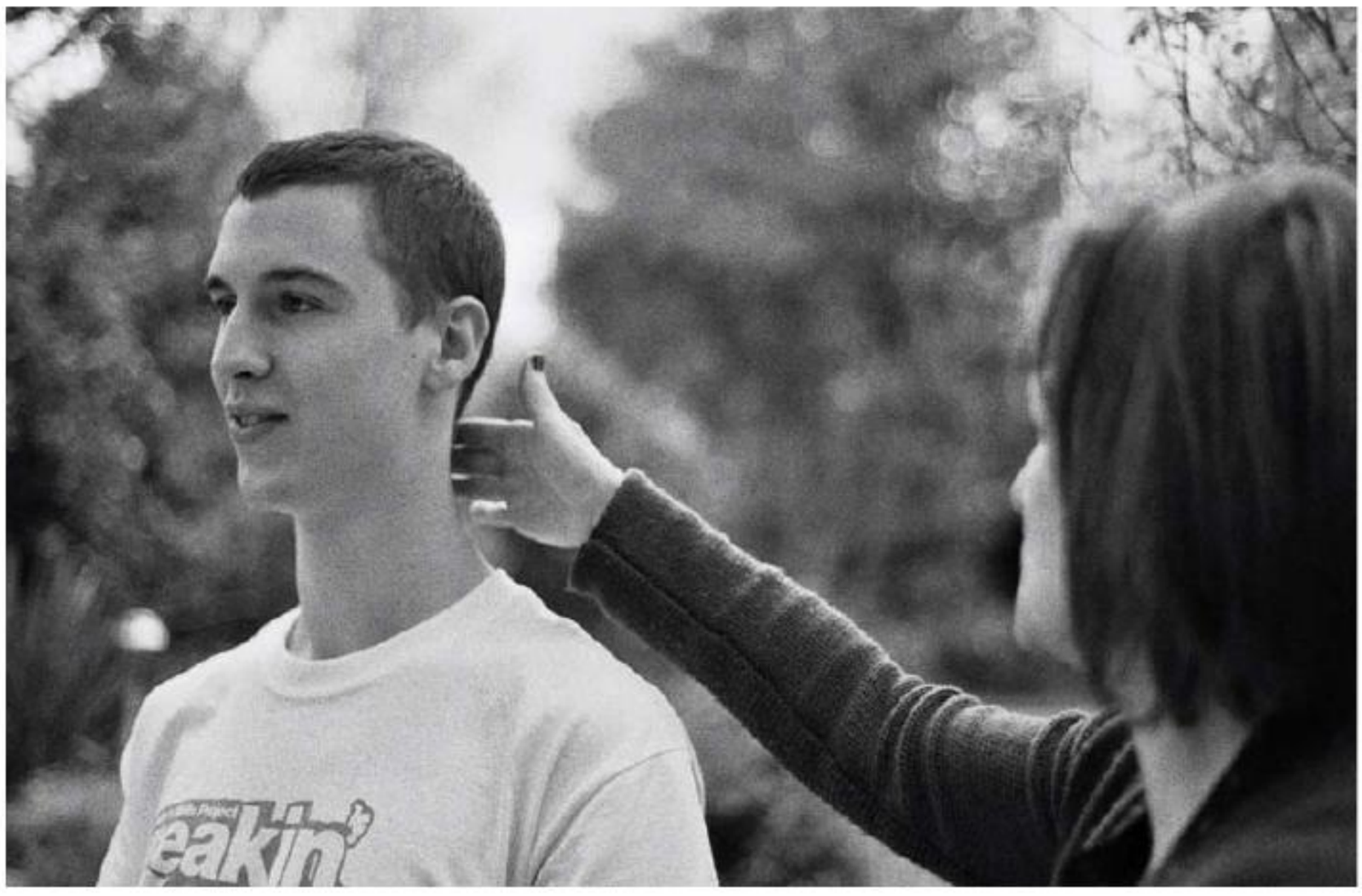
In the solitude and peacefulness of my still life work, I have overcome the desire to haphazardly snap away but after reviewing my haul from the event I was appalled to see old habits dying hard. Put in a situation at once familiar, from a personal perspective, and deeply alien, from a photographic perspective, I had goofed. There are a multitude of images that I was ecstatic about, only to realise, on closer inspection, that the eyes aren't quite in focus and there's an unsightly plastic bag hovering in the corner of the frame.

'Many extol the virtues of a formal sitting, giving you control over the setting and an extended period of time with your subject.'

Of the many shots discarded in the editing process, far too many were the hideous inbred photographic child of rashness and a lack of perseverance. Bringing me nicely to the third lesson learnt: take your time and ›







FIND OUT MORE

Thank you to photographic laboratory Colourstream for developing my films, allowing us the use of their darkroom and not laughing at my many failed attempts.

- 123 St James's Street, Brighton BN2
- 01273 683030
- colourstream.net

colourstream
www.colourstream.net

Ilford kindly supplied us with photographic paper.
- ilfordphoto.com

And finally, a huge and humble thank you to Jerry Lebens for all your patience, encouragement and guidance. Jerry has been a professional photographer for over 30 years and offers evening classes and one-day specialist workshops catering for all levels.
- jerrylebensphotoschool.co.uk

‹ push yourself, regardless of the circumstances. An opportunity rarely arises more than once and I am kicking myself for not capitalising on a rare coming together of extended family. I should have worked harder and been less afraid to experiment. After all, what have you got to lose? Not much, and there's a lot to be gained.

Like all genres, portraiture can't be easily defined and there are a multitude of directions open to the curious photographer. Many extol the virtues of a formal sitting, giving you control over the setting and an extended period of time with your subject. While I don't deny the many benefits of this approach, it's all a bit too formal, too stuffy and constrictive for me.

Favouring the more relaxed approach of shooting what's in front of you, I prefer to catch my subjects somewhat unaware. That's not to say I was hiding in the bushes, waiting to jump out and startle some unsuspecting distant relative into an early grave. More a case of engaging with my surroundings, waiting for the moment to happen and making damn well sure I captured it! Unsurprisingly, it isn't as easy as it sounds, but nothing ever is with photography. To work successfully with this method I had to have the camera ready at all times, immediately knowing which adjustments to make to get the desired effect. It was tricky and more than a little frustrating at times but I have discovered a hybrid of portraiture and documentary that feels as though it works for me. I want to take this further, beyond comforting familiarity and into the streets. Who's to say what sets street photography apart from portraiture anyway?

'I foolishly assumed that members of my own family would go easy on me. I was wrong.'

INSPIRATION

BUILDING A CLASSIC PHOTOGRAPHY LIBRARY

Imogen Cunningham

with an essay by Richard Lorenz

THE COMPLETE LIBRARY

1 ***The Americans*** by Robert Frank
2 ***Camera Lucida*** by Roland Barthes
3 ***The Animals*** by Garry Winogrand
4 ***On Photography*** by Susan Sontag
5 ***Paris by Night*** by Brassai
6 ***Self-portrait*** by Lee Friedlander
7 ***Land*** by Fay Godwin
8 ***Examples: The Making of 40 Photographs*** by Ansel Adams
9 ***American Photographs*** by Walker Evans
10 ***Approaching Photography*** by Paul Hill
11 ***The Family of Man*** created by Edward Steichen
12 ***For Most of It I Have No Words*** by Simon Norfolk
13 ***Diane Arbus*** edited by Doon Arbus & Marvin Israel
14 ***Open Skies*** by Don McCullin
15 ***To the Dogs*** by Elliott Erwitt
16 ***An English Eye: The Photographs of James Ravilious*** by Peter Hamilton
17 ***The Photograph*** by Graham Clarke
18 ***Suburbia*** by Bill Owens
19 ***The Nature of Photographs*** by Stephen Shore
20 ***Workers: An Archaeology of the Industrial Age*** by Sebastião Salgado
21 ***The Human Figure in Motion*** by Eadweard Muybridge
22 ***Edward Weston 1886-1958*** edited by Manfred Heiting
23 ***England Observed: John Gay (1909-1999)***
24 ***Bernd & Hilla Becher: Basic Forms of Industrial Buildings***
25 ***Looking at Photographs: 100 Pictures from the Collection of the Museum of Modern Art*** by John Szarkowski
26 ***Henri Cartier-Bresson: The Man, The Image & The World*** A Retrospective, with text from various authors
27 ***Why People Photograph*** by Robert Adams

50 Looking at a body of creative work spanning almost 70 years, it seems ironic that Isaac Cunningham named the first of his six children after an 'artless' heroine in a Shakespeare play (*Cymbeline*).

Independent from the start, Imogen was home schooled until the age of eight, by which time she had adopted some of her father's freethinking ways. According to Richard Lorenz (a leading authority on the artist's life) she thought of her mother as a 'gentle, quiet woman who never expressed an opinion of any kind and considered her an unfortunate but not atypical victim of the times.'

Having left high school in 1903, at the age of 20, Imogen secured a place at the University of Washington in Seattle where she paid for her education by working as a secretary. By the time she reached her second year she had decided to become a photographer and was soon attending classes in preparation.

By 1906 Imogen had acquired a 4x5in camera and could be seen photographing around campus. 'She processed her film by candlelight emitted through a red box in the tar-paper-lined darkroom her father had created in a section of their woodshed,' explains Lorenz.

The following summer she became an apprentice at the Curtis Studio (run by photographer Edward S Curtis) where she developed a love of platinum printing. To further enhance her technical skills she travelled to Germany to study photochemistry at the Technische Hochschule in Dresden.

Before returning to the US, Imogen made pit stops in Paris, London, Philadelphia, New York and Washington DC. 'By the time she returned home in September 1910 she had only a few dollars in her pocket and no place to live,' recalls Lorenz. Despite her dire financial situation, it took the resourceful young woman just weeks to secure a home studio and set up a successful portraiture business. In contrast to the formal, rigid poses favoured by commercial studios at the time, she preferred a more relaxed, natural approach. 'She honed her skill at interpreting the essence of her sitters,' explains Lorenz.

While she never considered herself a feminist, Imogen was keen to express her views on the lack of commercial opportunities available to her sex. In 1913 she published *Photography as a Profession for Women* – a manifesto describing

FIND ROOM ON THE SHELF BECAUSE...

Imogen Cunningham is a well-written, richly illustrated, overview of the life of a fearless and talented individual.

LIBRARY EXTRAS

IMOGEN CUNNINGHAM NOTABLE BOOKS

After Ninety **by Imogen Cunningham, 1977, published by the University of Washington Press**
ISBN 978-0-29595-559-9
Portraits of spirited sitters over the age of 90 (including Cunningham's father), accompanied by extended captions.

Imogen Cunningham: Flora **2001, published by Bulfinch**
ISBN 978-0-82122-731-2
Botanical studies spanning 55 years, accompanied by technical notes on plant species, a chronology and select biography. Includes an essay by Richard Lorenz.

Imogen Cunningham: Ideas without End: A Life in Photographs, **1993, published by Chronicle Books**
ISBN 978-0-81180-357-1
Overview of Cunningham's work, featuring 100 images – many seen here for the first time. Includes a biographical essay by Richard Lorenz.

Imogen! Imogen Cunningham Photographs 1910-1973, **published in 1974 by the University of Washington Press**
ISBN 978-0-29595-332-8
Produced for the Henry Art Gallery, this retrospective features an introduction by art critic, historian and photographer Margery Mann.

Imogen Cunningham: On the Body, **1999, published by Little, Brown and Company**
ISBN 978-0-82122-438-0
Focusing on the human form including detailed studies of eyes, ears, hands, breasts and feet, it also contains a chronology, biography and essay by Richard Lorenz.

Imogen Cunningham: Portraiture, **1998, published by Little, Brown and Company**
ISBN 978-0-82122-732-9
Companion volume to *Imogen Cunningham: Flora*, this hardback contains almost 100 portraits and an illustrated essay by Richard Lorenz.

SELECTED EXHIBITIONS

(Title of exhibition unknown) **Limelight Gallery, New York, 8 May to 16 June, 1956**
Solo show at the first gallery in the US devoted exclusively to the display and sale of photography.

her reluctance to be pigeonholed as a mother and homemaker. Almost as an act of defiance, she frequently adopted the nude as an artistic subject. 'Cunningham increasingly presented the body directly and confrontationally, and was not naïve about the shock value of the nude in her work,' suggests Lorenz.

Despite her deep-seated opinions, Imogen spent 1917-1920 caring for her four children (although she still practised photography in her spare time). She resumed her professional career in 1921 when she accepted a commission to shoot Adolph Bolm's *Ballet Intime*. By the end of the year she had also taken her first sharp-focus nature studies at Point Lobos in California. 'During 1923-25, Cunningham made an extended series of flower studies which became increasingly simplified as she sought to recognise the form within the object,' explains Lorenz.

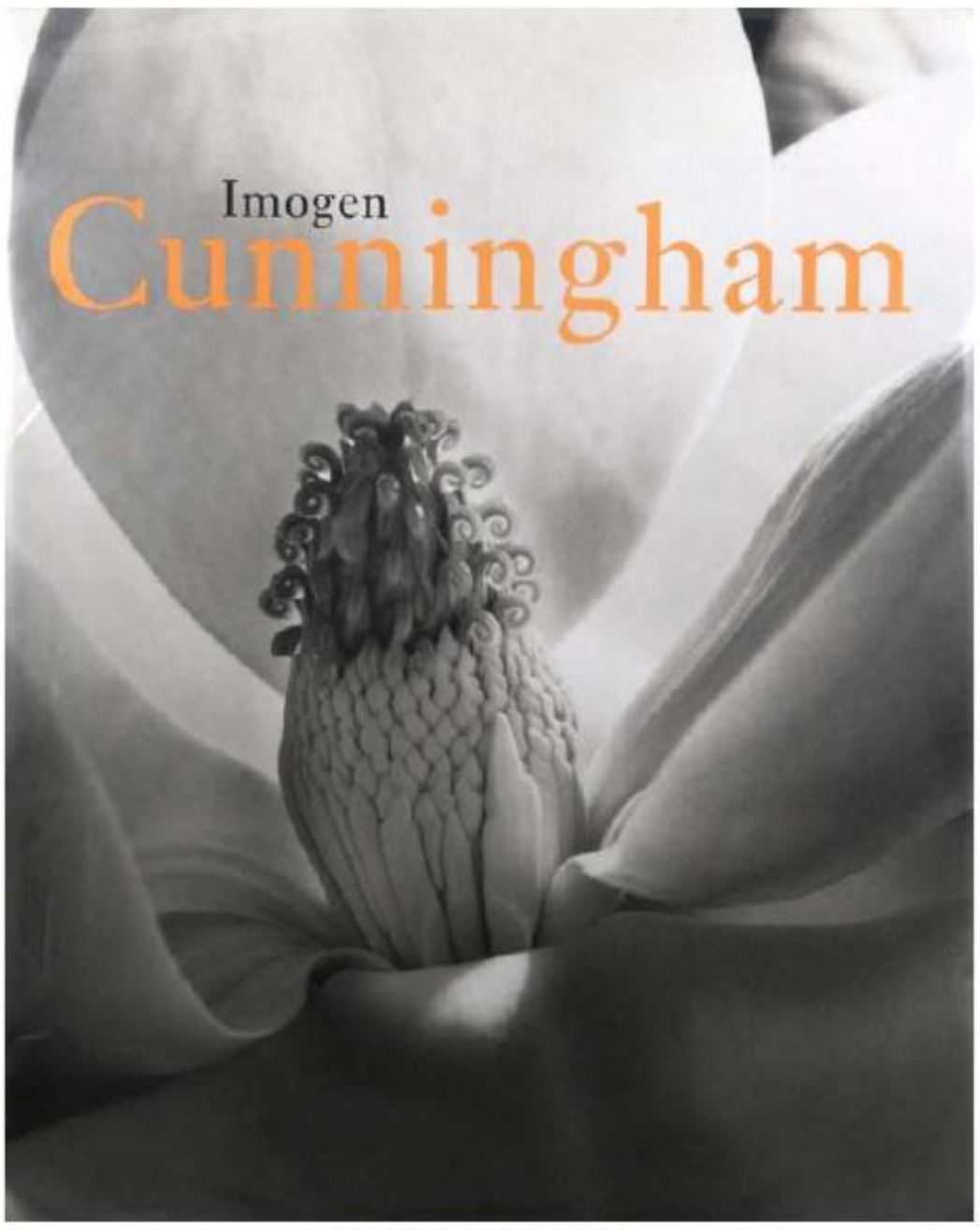
Towards the end of the decade Imogen became interested in Precisionism (which focused on geometric shapes and forms in industrial buildings and machinery). As a consequence, she travelled to Los Angeles where she recorded the oil rigs and tanks of Signal Hill, a small city in central LA.

During the early 1930s she also tried her hand at documentary photography, partly inspired by her friend Dorothea Lange who was about to embark on her study of the American Depression. As ever, her approach to the genre differed greatly from her contemporaries.

Whether she trained her lens on plants, architecture, street scenes or the human body, Imogen had an adventurous spirit that gave her the courage to experiment with subjects and styles beyond the norm. As Lorenz observes, 'Her careful choice of photography as a profession allowed her to satisfy her creative impulses, explore her scientific curiosity and fulfill her financial goal of making a living.'

Fearless and frank, she was an artist of the highest calibre.

Tracy Hallett



***Imogen Cunningham* (ISBN 978-3-82287-182-9) is published by Taschen.**

***Photographs by Imogen Cunningham*, the Art Institute of Chicago, Chicago, 6 June to 6 September, 1964**
One-person show hosted in the same year Cunningham became an honorary member of the American Society of Magazine Photographers.

***Imogen! Imogen Cunningham Photographs 1910-1973*, Occidental Center Gallery, Los Angeles, (exact dates unknown), 1975**
Retrospective, accompanied by a book of the same name. Also this year, the artist established the Imogen Cunningham Trust to ensure the preservation of her work.

***Imogen Cunningham*, Fundación MAPFRE, Madrid, 18 September 2012 to 20 January 2013**
Some 200 prints ranging from portraits, nudes and botanical studies to street views, architecture and experimental double exposures.

PRINT PRICES

A signed and dated gelatin silver print entitled *Magnolia Blossom, 1925* sold at Christie's for £39,567 ($62,500) in October 2012.

IF YOU ARE INTERESTED IN EARLY FEMALE PHOTOGRAPHERS YOU MAY ALSO LIKE

***Dorothea Lange* by Mark Durden, published by Phaidon Press Ltd, 2012**
ISBN 978-0-71486-357-3
Fitting introduction to the first woman to win a Guggenheim Photography Fellowship.

***Julia Margaret Cameron: A Critical Biography*, published by J Paul Getty Trust, 2003**
ISBN 978-0-89236-707-8
Enlightening account of a British photographer renowned for her portraiture.

***New York in the Thirties* by Berenice Abbott, published by Dover Publications, 1973**
ISBN 978-0-48622-967-6
Glimpse into life in the Big Apple during the Great Depression.

***Shadows, Fire, Snow: The Life of Tina Modotti* by Patricia Albers, published by University of California Press, 2002**
ISBN 978-0-52023-514-4
An intelligent look at a talented but complicated life.

28 ***On This Earth, A Shadow Falls*** by Nick Brandt
29 ***Masters of Starlight: Photographers in Hollywood*** by David Fahey & Linda Rich
30 ***Why Photographs Work: 52 Great Images – Who Made Them, What Makes Them Special and Why*** by George Barr
31 ***Lartigue: Album of a Century*** by Martine d'Astier, Quentin Bajac and Alain Sayag
32 ***The Shipping Forecast*** by Mark Power
33 ***Collecting Photography*** by Gerry Badger
34 ***Summer Vacation/ Found Photographs***
35 ***Edge of Darkness*** by Barry Thornton
36 ***On Being a Photographer*** by David Hurn and Bill Jay
37 ***The Tao of Photography*** by Philippe L Gross and S.I Shapiro
38 ***Tir A'Mhurain: The Outer Hebrides of Scotland*** by Paul Strand
39 ***Tony Ray-Jones*** by Russell Roberts
40 ***Paul Strand: Southwest*** with text by Rebecca Busselle and Trudy Wilner Stack
41 ***Coincidences:*** Photographs by Sarah Moon
42 ***Irving Penn: Small Trades*** with text by Virginia A Heckert and Anne Lacoste
43 ***Recollections*** by Philip Jones Griffiths
44 ***Lisette Model*** with a preface by Berenice Abbott
45 ***Living in Wales*** by David Hurn
46 ***Faces: The Creative Process Behind Great Portraits*** by Jane Bown
47 ***Eve Arnold's People*** edited by Brigitte Lardinois
48 ***Eugène Atget (Photofile)*** by Françoise Reynaud
49 ***Annie Leibovitz at Work*** by Annie Leibovitz
50 ***Imogen Cunningham*** with an essay by Richard Lorenz

BOOKEND

This is the final instalment of *Building a Classic Photography Library*. Many thanks for all your suggestions, comments and feedback over the last four years. Hopefully, together, we have created a bookshelf full of inspiration, education and entertainment. Happy reading.

TECHNIQUE

timclinchphotography.com

DISCOVERING LIGHTROOM

Lens barrelling, in both zoom and prime lenses, can be an annoying trait when shooting architecture or uprights but, says **Tim Clinch**, Lightroom has put a great deal of work into making it easy to correct.

This month's tip is extremely subtle, but something I find I now use on almost every picture I take. On travel assignments, my lens of choice is my Canon 24-70mm f/2 lens. It covers almost every focal length I need on a travel shoot, suits me down to the ground 90% of the time and has become my workhorse.

I have a 70mm-210mm zoom as well, but almost never use it. All very well these long lenses but, as the great Robert Capa once said, 'If your pictures aren't good enough, you aren't close enough.' It is a wonderful lump of glass, but even this top of the range number can suffer from the dreaded barrelling when used as a wideangle, especially where uprights are in the shot.

The picture I've chosen to illustrate this is a shot of a shrine in Valetta, the fiercely Catholic capital of the island of Malta **(Fig 1)**. These elaborate shrines are everywhere and seem to capture the feel of the place and I wanted to get a good picture of one for the travel features I was engaged in. It was in a quite narrow alleyway so I was shooting with my zoom at around 28mm.

So…I've converted it to B&W and I like the way it looks, but, because I was shooting wideangle and there are uprights in the shot, I can see some distortion. There are various ways to correct this, but here's the trick that I find solves it most of the time.

Scroll down to the Lens Correction box on the RHS **(Fig 2)** and click on the word Profile. Now, click on the Enable Profile Corrections box, and leave the setup as Default.

Fig 1

Fig 2

Fig 3

Fig 4

All images © Tim Clinch

Fig 5

'The amazing work the geniuses at Lightroom have done will come into play and hey presto, as if by magic, your barrelling will be corrected!'

The make, model and profile of your lens will instantly fill in **(Fig 3)**. If this for some reason DOESN'T happen, you can click on the dropdown setup box and fill these in manually.

Once you've done this, the amazing work the geniuses at Lightroom have done will come into play and hey presto, as if by magic, your barrelling will be corrected! **(Fig 4 uncorrected, Fig 5 corrected)**.

If you need to do any more corrections, simply change the Lens Correction box from Profile to Manual and move the sliders till you're satisfied.

Obviously, with food or any other amorphous shapes this is less of an issue, but it does a brilliant job with uprights.

Now, a word for all you users of prime lenses who are probably feeling a bit smug by now. Try it. Go on, give it a go. It's not just for zoom lenses. ALL lenses have their little faults, colour casts and idiosyncracies. The Lens Correction box addresses these, not just barrelling issues. As I said. Lightroom has put an awful lot of effort and expertise in this feature. It's subtle, but effective and it's silly to overlook it.

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We know how much people love ILFORD GALERIE inkjet papers but we also realise it's not always easy to find a specific paper in the exact size you need.

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You'll be able to find every paper, in every size. If you want to buy locally you'll find details of your nearest stockist or, if you prefer, you can order directly on the site. You'll also find links to additional product information including ICC profiles to ensure you maximise your print quality.

ILFORD GALERIE Gold Mono Silk has recently won a TIPA 2013 Award for Best Fine Art Inkjet Paper.
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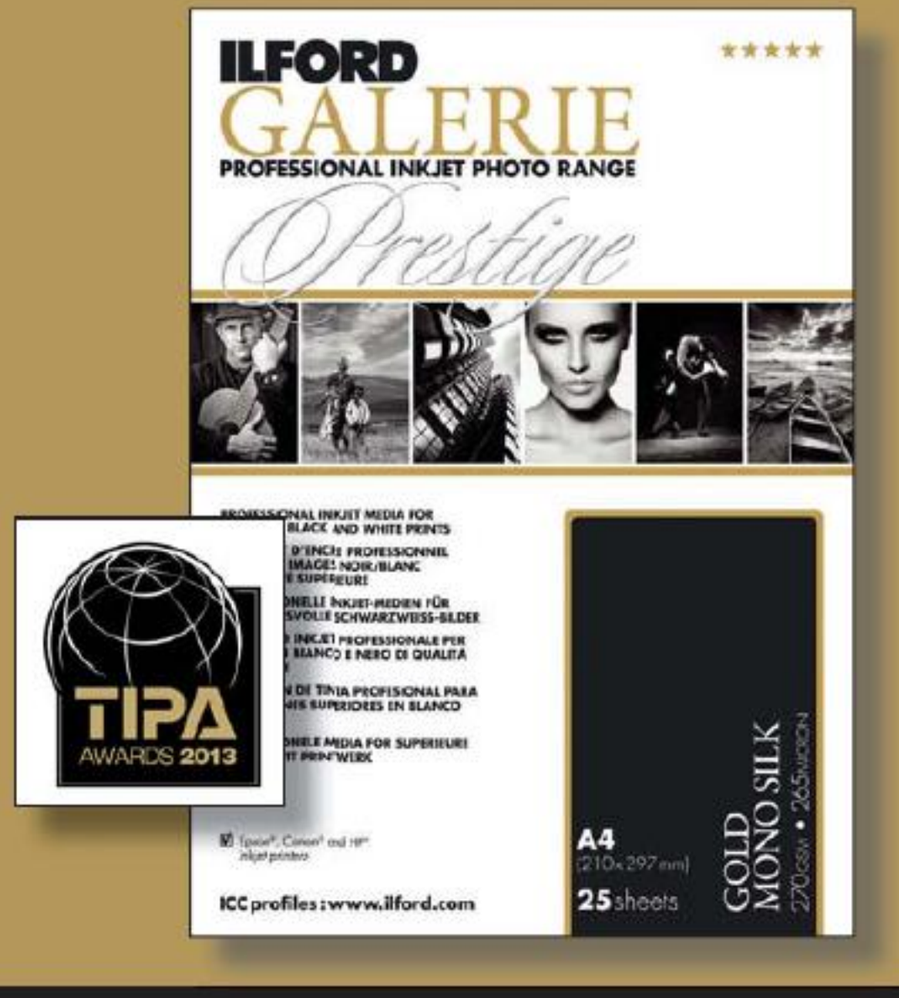


ilfordimaging @ilfordimaging blog.ilford.com

INSPIRATION

All pictures © Eddie Ephraums

MANY WAYS OF SEEING

Eddie Ephraums wants to be more creative. He is looking for a camera that will challenge his way of seeing the world. But cameras are just tools – or are they?

This picture still makes me laugh. What are we photographers like? Why didn't he use his tripod? Why didn't I get in closer? Keeping the camera above the horizon line and the tripod feet below the waterline are critical to the potential success of this picture.

Let's take stock for a moment. What have we learned about our photography from this *Many Ways of Seeing* series?

Yes, different format cameras, like the ones I've used for each article, can help the way we depict our view of the world, but do any of them question our outlook? Maybe today's cameras simply encourage us to keep taking the same type of pictures we always have, but to capture them more easily, for example with a cameraphone, or to get even better image quality, as with the Fuji X-E1 and its X-Trans sensor.

Perhaps naively, I was hoping I might find a camera that really challenged my way of seeing, engaging me in a deeper conversation about my photography. I sense this camera would need to make it harder for me to take pictures, in a more thought provoking way: to *really* think about my photography and the ideas I wish to convey.

Is there a camera that might help me achieve this? Perhaps a large format, 'slow photography' view camera, with its upside down, back to front screen image?

And what about my ideas? What are they *exactly*? What concepts or message do I seek to convey?

Georgia O'Keefe said of Alfred Steiglitz: 'His eye was in him, and he used it on anything that was nearby. Maybe that way he was always photographing himself.'

I'm looking for a camera that will help me reveal Eddie 'himself' and his way of thinking, not just Eddie the photographic observer of life and his way of seeing. Afterwards I can go back to using any camera: they are just tools, after all – or are they?

So far what I realise is that I draw inspiration from my daily life, like the pictures in this article, photographing what comes along, whether I'm on a Scottish beach, noticing the build up of an interesting cloud formation and wondering what I can create out of it, or spending a weekend with friends and being asked whether I ever take portraits.

This tactful enquiry prompted me to document their children, then the weekend as a whole. It included an Easter egg hunt on the Hampshire Downs that led to a chance meeting with a falconer carrying a beautifully hand carved bird's head wooden staff. As we chatted I noticed the windfall branch he was shouldering gave his shadow something of a Christ-like, crucifix-bearing, Easter form. Yet again, observation and happenstance, rather than my own original thinking, provided the basis for these pictures.

I don't just want to be a mindful photographer, present to the

ABOUT THIS SERIES

In the Many Ways of Seeing series I will explore my relationship to B&W photography through a range of cameras. I want to see how each affects the way I see – if indeed they do – or to find out if there is one that is especially 'me'? Maybe they all are?

I started my quest with the smartphone and am working my way up through a range of cameras that include compact, micro four-thirds, APS, DSLR, 35mm film, medium format film/digital, 5x4 and 10x8. It is a journey I would encourage everyone to make.

I will process and print the pictures using a variety of printing and presentation techniques, to see how craft and process also affect my photography. The plan is to print the photographs in the way that each dictates, drawing on 25 years experience of B&W, which also includes editing other photographers' work and printing to exhibition standards.

Finally, my intention is to conclude the series with an exhibition and print seminar-workshops.

THE CHALLENGE

To document an Easter weekend spent with family friends as a thank you for having us to stay.

THE SITUATION

We associate daffodils with springtime and Easter, as a symbol of rebirth, so it seemed only natural to include the flower in this Easter egg scene. The daffodil pointing at the subject, rather than at the camera, helps make it a more intriguing image. Metaphorically speaking, the way I see it, the daffodil rather than the camera is capturing the light.

THE PHOTOGRAPHY

The Fuji X100 really came into its own here. Silent, semi-wideangle and with selective focus when used wide open. A smaller sensor compact camera might have put everything on the same visual plane, when used at the same focal length, even shot wide open. The key here was to focus on the flower, get the exposure right (underexposing by a stop) and, of course, capture the moment. I love photography, it's so easy!

PRINTING AND PRESENTATION

I'm wondering how to compile this and other photographs from the weekend to give to our friends. A book? A number of loose prints? A box of prints? Framed prints (will they like my choice of frames?) A slideshow? A combination of them all? There are about 25 pictures in all. As a set I hope they reflect something of what it was like to spend a weekend with them, in a way that the words 'thank you, we had a great time' simply cannot.

LESSON LEARNED

Making pictures for people can open all sorts of doors, and hopefully one to come back and spend more time together with old friends.

THE CHALLENGE

To create a documentary picture of an Easter day walk.

THE SITUATION

I was out with a friend hiding Easter eggs for our children when we came across this falconer and his staff. At first I was drawn to the exquisite carving, then I noticed the man's shadow, with its crucifix-like form. Context is all important to a documentary picture. Trying to convey it is another thing. Do people see this picture the way I do? Does this image say Easter time? On its own, no. It might suggest it, though, if I put it in an Easter day collection of images.

THE PHOTOGRAPHY

The hardest part was to get the bird's head in focus and talk to the man at the same time, trying to keep eye contact, while I held the camera at chest height. Photography is a multi-tasking affair, in which we need to be tuned in to more than our visual senses. A good job I'm a bloke.

PRINTING AND PRESENTATION

I've started using Lightroom 4 for its print module. I love the way I can softproof the print, dialling in the paper profile and seeing the effect the paper and its base colour have on an image. At the same time I can compare the proofed picture to the original and make final, subtle adjustments, creating a duplicate proof version of the picture if I wish.

magic of life – although that is a great way to practise living – I also want to be a more creative, self-expressed one.

Have I reached the limits of my photography – or simply found my place in it – or does the word 'Many' in this series title serve as a reminder that there are umpteen yet undiscovered ways of making photographs? There's a challenge for next month's concluding article.

For now I'm including recent images that express where I'm currently at with my photography, ably assisted by the two cameras I use most, Fuji's X-E1 and X100, that 'simply' help me see the magic in things. I'll let you – as opposed to any camera – decide whether I've achieved that.

THE CHALLENGE

To photograph an artist friend at work, to try to inhabit – not just portray – her way of seeing.

THE SITUATION

I was in Corfu, checking out locations for my next olive tree b&w portfolio project workshop with a local artist friend. As we discussed one particular location, I followed her gaze, from tree to drawing paper to tree again, I had the idea of trying to capture her process of seeing and drawing in a single image. But how?

THE PHOTOGRAPHY

I wondered what would happen if I used the double exposure function of the Fuji X-E1. It was simple enough to get the tree and her hand in the frame, but to make her sunlit hand visible it had to be placed on a suitably dark area in the second exposure, when the tree she was drawing had to be placed where it would be visible. Thank goodness for the zoom lens. After that, the exposure of both images had to be worked out and balanced, so one wouldn't dominate the other. Trickier than I thought, but great fun.

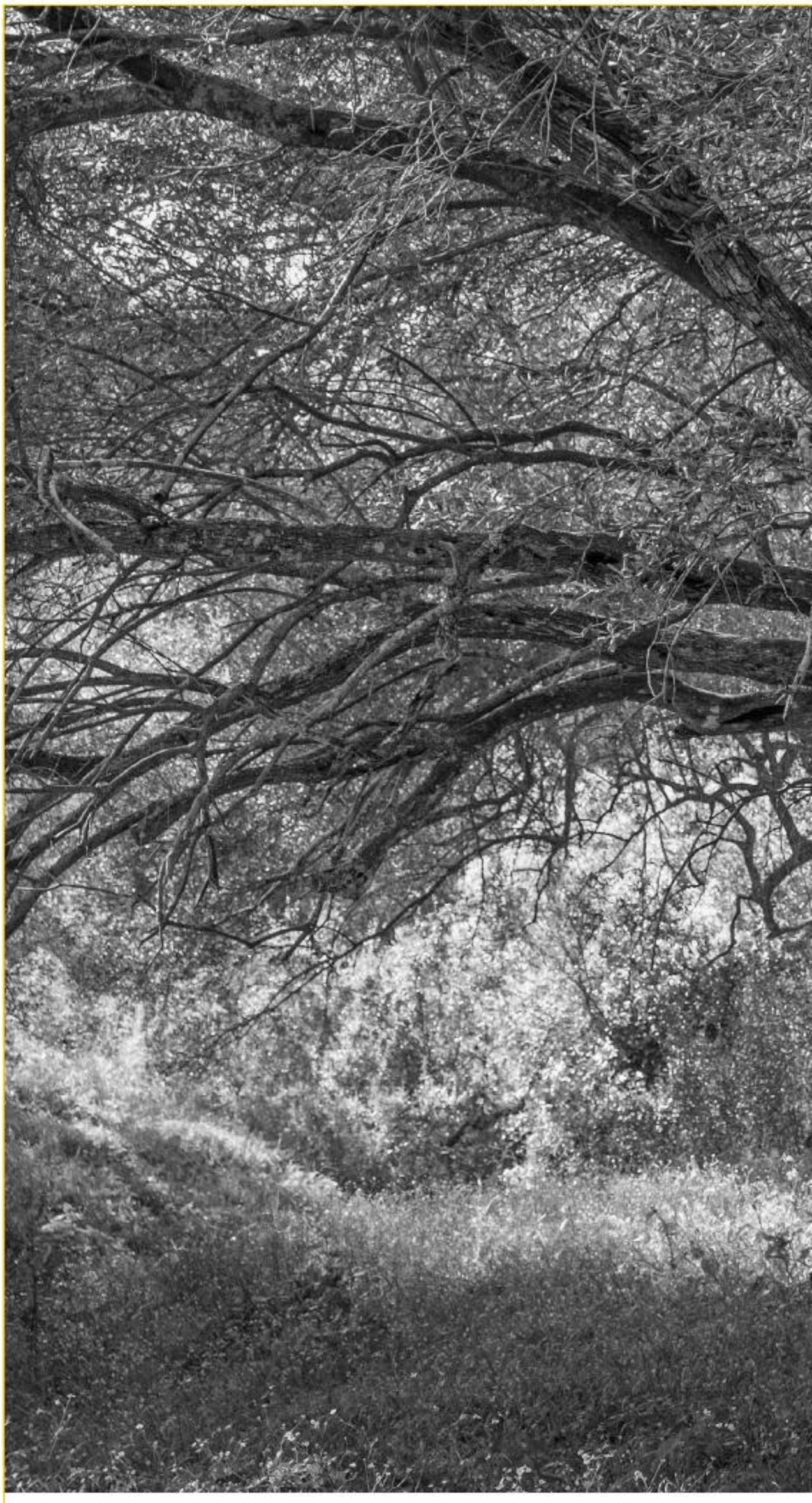
PRINTING AND PRESENTATION

I've just received a collaged postcard from my friend. It contains the thought provoking line: 'photos that are poetry'. I will send her a photo postcard of my picture or perhaps include it as part of a set from the same location, printed as a strip, and perforated with a cutter wheel, to make a postcard-type book.

LESSON LEARNED

A photo postcard provides a great opportunity to reflect on an image, to write something about it or ourselves that we perhaps didn't realise in camera – some poetry perhaps?

'I'm looking for a camera that will help me reveal Eddie 'himself' and his way of thinking, not just Eddie the photographic observer of life and his way of seeing.'



THE CHALLENGE

To take a location picture to promote an olive tree portfolio project workshop.

THE SITUATION

I'm a sucker for olive trees. They have such character. Their form varies not just from one country to another, but within each small locality. These trees were old and overgrown. Elsewhere in the grove they were even more shaded by overhanging vegetation and the place took on an eerie, mythical feel.

THE PHOTOGRAPHY

I wanted to make a descriptive picture that showed the photographic potential of the location rather than my interpretation of it. Also, I wanted to capture the light more than the eerie shade. I felt it would be more appealing and less challenging to anyone who was already intimidated by the idea of coming on a project workshop. My own tendency would have been to shoot something dark and mysterious.

PRINTING AND PRESENTATION

Printing this picture is all about retaining the sense of light. The only blacks are in the hollowed out trunks. I shot both Raw and fine Jpeg. The latter usually come out of the Fuji X-E1 good enough to use, but in this case the Raw provided vital extra shadow detail. This picture will easily print 70cm wide and at that size the background appears slightly out of focus, bringing out the foreground tree. I wonder if it might not look better – more subtle – with all the picture in focus? Something to try when I go back on the workshop.

LESSON LEARNED

I keep reminding myself to experiment. In this case a simple change of aperture could have made a difference. Likewise, I took 3:2, 16:9 and 1:1 pictures of this location.

THE CHALLENGE

To photograph a friend and his dog while out on an Easter day walk.

THE SITUATION

Just after I took the picture of the falconer and his shadow I noticed this opportunity. To be precise, I saw an opportunity to make a photograph by isolating the person and almost all the dog within an image frame: pictures don't just make themselves. I wish they did. Actually I don't. Where would the challenge and satisfaction come from?

THE PHOTOGRAPHY

I think the image is stronger because of the crop. I took a couple of other frames, with more of the dog and they just don't work. They are more obvious and less intriguing. The eye focuses too much on the dog, rather than the connection between man and animal. This was the only frame in which the dog had turned its head. In the others the head disappears into the animal's body.

PRINTING AND PRESENTATION

Although the dog is black, it is critical to retain some shadow detail in its fur, otherwise it becomes a black void or it would be seen as a shadow, rendering it on the same plane as the shadows themselves, thus spoiling the effect of making an essentially two-dimensional picture with a three-dimensional twist.
An accurately calibrated screen is essential, with an option to softproof the print, as described in the falcon's head caption.

LESSON LEARNED

Compose and crop boldy. Go in tight. I need to remind myself this when I work with the 35mm, semi-wide Fuji X100.

Sometimes all a picture needs is to convey a sense of quietness. Yet this kind of picture often leaves me feeling I've been there before. So what? I benefit from reminders of how and where I like to live my life.

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FUJI X-PRO1

Fujifilm's X-Pro1 is a high performance camera with a classic look. **Lee Frost** put it to the test on a trip to Cuba

I've always liked the idea of rangefinder cameras. You know, prowling the streets, quietly capturing life like a modern day Cartier-Bresson. Unfortunately, no manufacturer had managed to produce a digital rangefinder that got my juices flowing.

The Fuji X100 came close, but I didn't like being limited by a fixed lens. I've never been a Leica fan either, just because the cameras cost silly money and I'm a Yorkshireman, so never the twain shall meet!

But when Fuji announced the X-Pro1, the hairs on the back of my neck pricked up. Not only did the camera look amazing – like a 'real' rangefinder camera, simple and functional – but it also accepted interchangeable lenses, albeit a limited range. The price wasn't bad either. For the first time since I got my mitts on a Panasonic Lumix GF1, I started to feel excited by the idea of a camera that wasn't an SLR.

The X-Pro1 is bigger than most, but that's not a bad thing because the result is a camera that feels good in the hand. I can't be doing with fiddly-diddy cameras and instead prefer something more substantial. The camera ain't the lightest either, but that's because it's made of metal – as are the lenses – so it instils confidence. Here's a rufty-tufty working camera designed for pros and capable of withstanding the rigours of daily use.

If you like cameras that boast all the whistles and bells that modern technology has to offer, you ain't going to like the X-Pro1. It's refreshingly simple, pared down to the essentials – shutter speed and exposure compensation dials on the top plate, a hotshoe for flash (no built-in flash) and an aperture ring on the lens with clicks in 1/3 stop increments. The only nod towards gimmickry comes in the form of various digital filters to mimic films such as Fuji Provia, Velvia and Astia, colour negative film, mono, mono with red, yellow and green filters and sepia.

Both autofocus and manual focus are offered. AF isn't the best I've used but it's not bad either. You're not going to use the X-Pro1 for sport or nature – it's intended for general photography, out in the streets, on the move, primarily handheld (though it can be tripod-mounted) and for that the focusing performs well. I stuck to AF all the time, finding manual focus to be too much like hard work, and apart from in low light I was happy with its speeds and accuracy.

The shooting rate of 6fps is decent, but again, you're unlikely to be operating the camera at full

MORNING RAIN, HAVANA

Image quality from the X-Pro1 at high ISO is amazing – this shot was taken at ISO 1600 and there's no hint of noise.

Fujifilm X-Pro1, XF60mm f/2.4 R Macro lens, ISO 1600, 1/269sec at f/2.4

HOTEL SEVILLE, HAVANA, CUBA

Images have a wonderful tonality.

Fujifilm X Pro1, XF35mm f/1.4 R lens, ISO 400, 1/500sec at f/2.8

tilt very often anyway. If you do, be prepared for a bit of a wait when the buffer is full (after 15 frames in Jpeg and 11 in Raw) as it can take a while to write those images to the card, even a fast card. I never missed shots due to this, but it does come as a surprise when it happens! There's also a lag of several seconds between shooting a frame or two and being able to review it on the screen, especially if you shoot in Raw and Jpeg.

My biggest gripe with the X-Pro1 is the lack of image stabilisation, which is almost a standard feature these days in non-SLR cameras. I took a number of shots that were ruined by camera shake and it knocked my confidence to the point that I reviewed just about every shot when handholding, just to be sure. I also stuck to the old rule of keeping the shutter speed at least 1/effective lens focal length, so with the 35mm I didn't shoot slower than 1/60sec and with the 60mm I didn't go slower than 1/125sec.

Perhaps the most impressive thing about the X-Pro1 is the image quality. To be honest, this is mainly due to the camera's new X-Trans CMOS sensor, which uses a new colour filter array to reduce moiré and false colour. Consequently, Fuji have been able to do away with a low pass filter on the sensor so image quality is improved. It certainly seems to do the trick – I reckon the results from the X-Pro1 are as good as those from many full-frame DSLRs.

The image quality at high ISO is excellent too. The default ISO is 200 and this is where you'll get optimum results – but at ISO 400 there's no sign of noise, and at ISO 800 and 1600 it's barely there. There is an increase at ISO 3200, but I'd be happy to shoot at that level when required and for mono work ISO 6400 and 12800 are perfectly useable if you don't mind a bit of grain.

Finally, let's not forget the fantastic hybrid viewfinder of the X-Pro1. You not only get an optical viewfinder with a frame that automatically adjusts to match the lens in use, but this can be overlaid with exposure and focus information, an electronic level and the histogram. The image frame also sits inside the limits of the viewfinder so you can see what's outside the view of the lens, which is useful. The lenses actually see a little more than the frame markings in the viewfinder suggest, but you get used to this after a while.

Alternatively, flick the switch on the front of the body and you get a fully electronic viewfinder that shows 100% of the image, focusing and a live histogram. Quality is excellent too, thanks to its 1.44 million dots, so good in fact that you'll probably find that you only ever use the 3in rear screen to review images!

TECHNICAL SPECIFICATION

Price	£1,249.99 (body only)
Sensor	CMOS
Effective resolution	16.3Mp
Focusing	AF and manual
Shutter speed range	30sec – 1/4000sec
Exposure modes	Program, aperture priority, shutter priority, manual
ISO sensitivity	100-25600
File type	Raw, Jpeg, Raw+Jpeg
Storage	SD, SDHC, SDXC
Dimensions	(wxhxd) 139.5 x 81.8 x 42.5mm
Weight	450g (body only)

LIKES

- **Image quality**
- **High ISO performance**
- **Optical/electronic viewfinder system**
- **Size and weight**
- **Build quality**

DISLIKES

- **AF system sluggish in low light**
- **Manual focusing slow**
- **No image stabilisation**
- **On/Off switch and exposure compensation dial easily moved**

CHE MURAL, HAVANA, CUBA

It's a brilliant street camera.

Fujifilm X-Pro1, XF60mm f/2.4 R Macro lens, ISO 1600, 1/40sec at f/2.4

HOTEL SEVILLE, HAVANA, CUBA

The prime lenses are tack sharp.

Fujifilm X Pro1, XF35mm f/1.4 R lens, ISO 200, 1/180sec at f/1.4

VERDICT

Fuji put a lot of thought and effort into the X-Pro1 and it shows. There are no unnecessary features to clutter up the menus – it's basically a good old-fashioned camera that also happens to boast a superb 16Mp sensor.

The X-Pro1 looks fantastic, feels great in the hand, is quick and easy to use and produces images of amazing quality – detail rendition, high ISO noise control and dynamic range are fantastic. Its nearest rivals are the Leica ME or M9, but they cost four times and five times more, so if you want a traditionally-styled digital rangefinder that can match a Leica for quality but not break the bank, the Fuji X-Pro1 is the one.

RATINGS

HANDLING	95%
PERFORMANCE	96%
SPECIFICATION	95%
VALUE FOR MONEY	90%

94% OVERALL

CHECKOUT

When your gear's too heavy to carry, take the strain off your back with a rolling case. **Daniel Calder** takes six of the best **roller bags** for a spin.

TAMRAC BIG WHEELS SPEEDROLLER 1X (5591)

Guide price **£270** Contact **tamrac.co.uk**

'The bag favours strength and ruggedness over stylish good looks.'

STRONG & STURDY

As the name suggests, the Tamrac Big Wheels Speedroller 1x has wheels with a larger than average diameter of 10cm. This feature, coupled with the deep tread, provides a smooth, speedy ride even over very rough terrain.

The bag favours strength and ruggedness over stylish good looks, which may well deflect unwanted attention from your precious cargo inside. A tough nylon outer shell covers a rigid protective case and is finished with chunky zips and two carry handles. In addition, thick plastic guards around the wheels enable the case to be bumped up steps and kerbs without causing any damage.

The handle extends in two stages and, despite lacking finesse, it's sturdy enough not to flex when wheeling the case. The bag has a separate outer pocket to accommodate a 15in laptop, while the main compartment is lined with foam padding and has plenty of adjustable nylon-covered partitions to protect your gear. A range of transparent zipped pockets on the inside lid can be used to store smaller bits and bobs. Finally, a tripod can be attached to the front of the bag using a small supporting pocket and straps.

TECH SPECS

External dimensions (WxDxH)	36 x 23 x 51cm
Internal dimensions (WxDxH)	33 x 15 x 41cm
Weight	5.2kg
Kit space	2x DSLRs with lenses + 3-4 lenses, tripod
Laptop compartment	15in screen

THINK TANK AIRPORT INTERNATIONAL V2.0 (T559)

Guide price **£245** Contact **thinktankphoto.com**

'A wealth of pockets, straps and clips enable you to tailor the bag to your own precise requirements.'

SUPER SECURE

Products from Think Tank tend to be thoughtfully designed and the Airport International V2.0 is no exception. A wealth of pockets, straps and clips enable you to tailor the bag to your own precise requirements. Furthermore, the three combination locks on the case help to prevent theft. The first locks the main compartment. The second, a padlock and cable, secures the whole bag to an immovable object. The third, a carabiner clip, attaches to the lock or sleeve of a laptop, which can be slid into the case's stretchy front pocket. Equipment is well protected by the moisture resistant nylon exterior and foam padded interior, which incidentally can be removed if you decide to use the bag as a normal suitcase. The use of super smooth in-line skate wheels makes the bag highly maneuverable – they can also be replaced when they wear out.

The trolley handle telescopes out from a snug, zippered recess, which creates more room for your camera gear, but compromises the handle's rigidity somewhat. On the other hand, a third grab handle at the base of the bag enables easy stowing in overhead storage. A tripod can be fastened to the side of the bag.

TECH SPECS

External dimensions (WxDxH)	36 x 20 x 53cm
Internal dimensions (WxDxH)	33 x 16.5-19 x 47cm
Weight	4.3-5.2kg
Kit space	2x DSLRs with lenses + 3-4 lenses, tripod
Laptop compartment	15in screen

LOWEPRO PRO ROLLER LITE 150 AW

Guide price **£190** Contact **lowepro.com**

LIGHT & COMPACT

'Its trim shape and light 3.5kg weight make it extremely portable and easy to stow.'

The need to travel light can sometimes outweigh the need for taking every piece of kit with you. When that's the case, but you still want high-grade protection, the LowePro Pro Roller Lite 150 AW is a handy bag to own. Its trim shape and light 3.5kg weight make it extremely portable and easy to stow.

To keep things neat, the trolley handle packs away tightly into a Velcro pocket on the rear of the bag. Unfortunately, the handle feels particularly flimsy when extended, due to its four-stage telescoping design. On the plus side, the hard, smooth wheels deliver great performance. The case has a rigid back and sides beneath a tough nylon exterior, which provides extra protection to the removable, padded interior.

Additional storage is fairly limited, with a stretchy pocket covering most of the front panel just below a small zipped pocket. That said, the inside lid has a single transparent zipped pocket and thickly padded pouch for an 11in tablet or laptop. Other notable features include the ability to padlock the zips of the main compartment, a handle at the base of the bag for comfortable lifting and a rainproof cover. However, there is no provision for carrying a tripod.

TECH SPECS

External dimensions (WxDxH)	36 x 18 x 48cm
Internal dimensions (WxDxH)	34 x 13 x 40cm
Weight	3.5kg
Kit space	2x DSLRs + 3-4 lenses
Laptop compartment	11in screen

MANFROTTO PRO VII ROLLER

Guide price **£350** Contact **manfrotto.co.uk**

CITY CHIC

'Designed with Italian flair and made with premium materials, the Pro VII Roller looks fit for the jet set.'

Designed with Italian flair and made with premium materials, the Pro VII Roller looks fit for the jet set. Manfrotto have spared no expense by using a sleek, moisture-resistant fabric for the exterior of the bag, while applying plenty of leather trimming. Furthermore, the zips are weather sealed, which, although a nice idea, can cause them to feel a little sticky. The smooth wheels give a good ride, but the trolley handle is pretty standard issue. It extends in three stages from a hollowed alcove, allowing it to be tidied away for compact storage.

In addition to the usual padded interior, Manfrotto have included three pullout orange panels for extra cushioning and a soft tube for supporting an attached lens. Small accessories can be stored in two zipped pockets on the inside lid of the main compartment, while a 17in laptop can also be secured here.

An excellent laptop sleeve with carry handles is included in the package – any chargers and cables can be housed in a zipped pocket on the back of the bag. To complete the package, a detachable rain cover is included, along with straps for securing a tripod to the front of the case.

TECH SPECS

External dimensions (WxDxH)	37 x 24 x 54cm
Internal dimensions (WxDxH)	34 x 20 x 48cm
Weight	5kg
Kit space	2x DSLRs + 6-8 lenses, tripod
Laptop compartment	15in screen

VANGUARD XCENIOR 48T

Guide price **£200** Contact **vanguardworld.co.uk**

CLEVER FEATURES

'Besides being beautifully cushioned, the main compartment also sports some impressive safety features.'

The Xcenior 48T from Vanguard combines eye-catching design with a host of innovative features. The case boasts a smooth, padded finish and a useful water-resistant panel at the base.

Besides being beautifully cushioned, the main compartment also sports some impressive safety features. Firstly, the zips can be secured using a combination lock. Secondly, a series of buckled straps prevent the lid of the case from flopping to the ground – this feature is essential if you decide to use the padded laptop sleeve on the inside of the lid. A mesh panel over the foam dividers in the main compartment keeps all your equipment in place, but if you wish to travel without your camera, the entire insert can be removed. Any extra storage is confined to the large front pocket, which contains a specialised pouch for memory cards.

As a trolley, the extendable handle folds into its own bay, and the hard rubber wheels run nicely. Three good handles, including one on the bottom, allow the bag to be lifted and carried comfortably. A tripod can be attached to the front of the case using a concealed pouch or to the side using straps.

TECH SPECS

External dimensions (WxDxH)	38 x 29 x 48.5cm
Internal dimensions (WxDxH)	31 x 17 x 41cm
Weight	4.25kg
Kit space	2x DSLRs + 5-7 lenses, tripod
Laptop compartment	14in screen

LOWEPRO PRO RUNNER X350 AW

Guide price **£180** Contact **lowepro.com**

BACKPACK TROLLEY

'Despite being so boxy, the backpack is surprisingly comfortable to wear, largely thanks to the cushioned shoulder straps and broad waistband.'

If you're after a versatile camera bag, the LowePro Pro Runner x350 AW fits the bill perfectly. By combining a stout backpack with a trolley feature, you can quickly switch between the two options depending on the terrain underfoot. As a trolley, the bag features replaceable hard plastic wheels, which offer a smooth ride and stay safely out of the way in backpack mode. The trolley handle pulls out from a hollowed recess, but as it's only a single column it wobbles about a bit too much for its own good.

Despite being so boxy, the backpack is surprisingly comfortable to wear, largely thanks to the cushioned shoulder straps and broad waistband. Rather neatly, the straps can be unclipped and tucked behind the mesh back panel for fuss-free wheeling.

Besides offering a padded main compartment with adjustable foam partitions, the Pro Runner x350 also includes one or two other great storage options. The inside of the front lid has a useful variety of transparent pockets for accessories, while the exterior front pocket provides room for personal items along with a pull-out, padded carry-sleeve for a 15in laptop or tablet.

TECH SPECS

External dimensions (WxDxH)	33 x 28.5 x 46.5cm
Internal dimensions (WxDxH)	30 x 13 x 39.5cm
Weight	4.1kg
Kit space	1x DSLR with lens + 3-4 lenses, tripod
Laptop compartment	15in screen

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COMMENT

timclinchphotography.com

A FORTNIGHT AT F/8

Tim Clinch ruminates on the art of editing – and how difficult we photographers find it when it comes to our own work. But, he says, there is a quick and simple answer to the problem…

I was going through some of my pictures the other day with a friend of a friend who is anxious to become a food photographer. She'd come to ask for advice. I'm always telling people to show their work and get feedback so I never mind this and whenever possible try to help.

We came to a picture shot in Gascony a while ago of a pair of gnarled hands gently cradling a two day old chick (I put this into my column in issue 139) and she said, slightly disparagingly I must say, 'Oh…I'm not so keen on "hand pictures"'.

Here we go again I thought, the buttons on my shirt tightening as Mister Grumpy began to burst out like the Incredible Hulk. People knocking clichés.

One of my beloved partner's (completely justifiable) criticisms of me is that I'm always very defensive. Regular readers of this column will know by now that she is always right about these things. I AM defensive, especially of my 'oeuvre'. Sometimes, I'll have to admit, bordering on the precious.

This has got me pondering about the photographic cliché, one of which, the 'hand picture', certainly is.

In this day and age there is nothing new. It's all been done before. All of it.

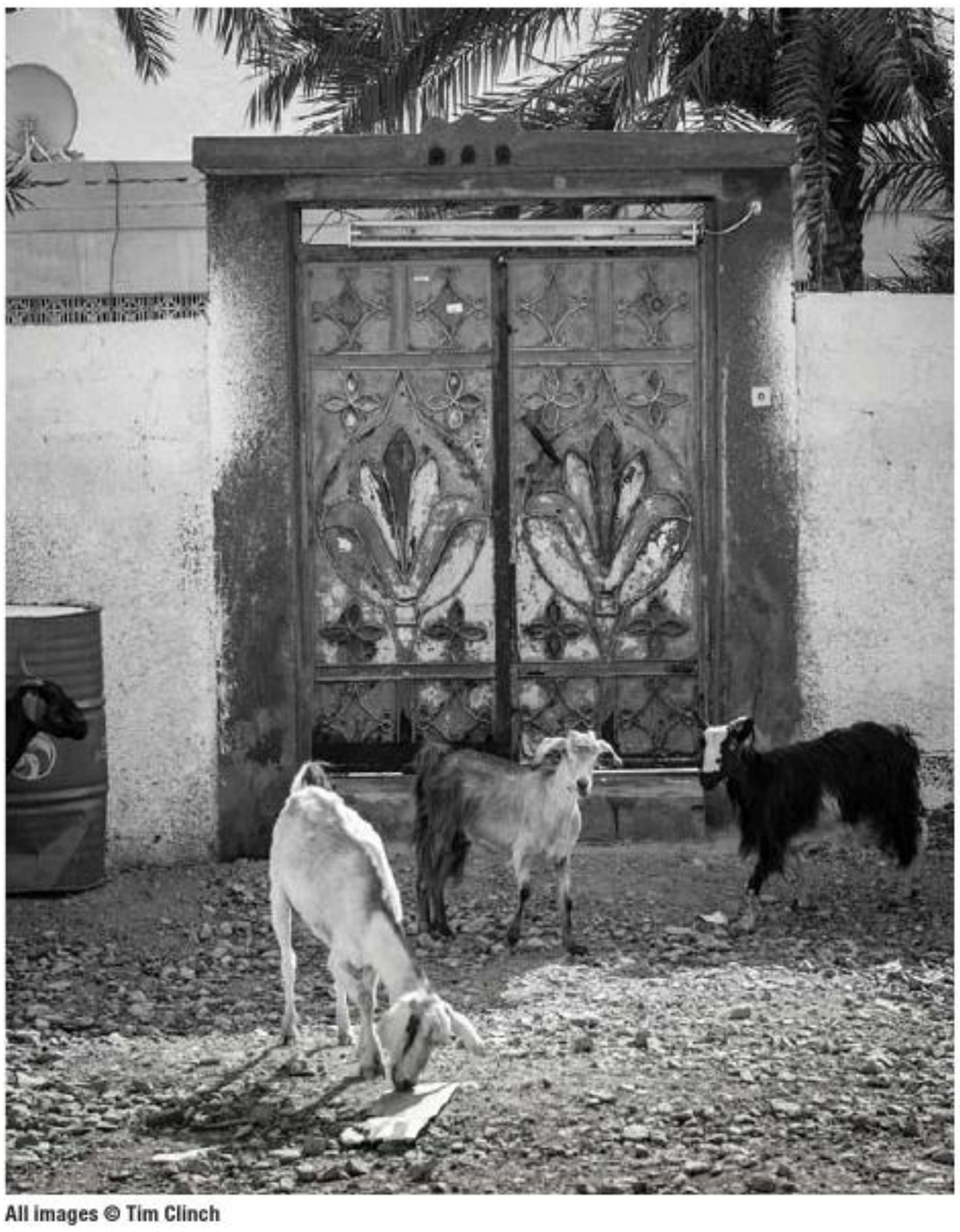
Now, I'm as guilty as the next man of using clichés. In my work you'll see the 'hand picture', the 'something on a chopping board with a knife next to it' picture, the 'old retainer with his utensils' picture, the 'distressed door down some scruffy old alleyway' picture. The list is, quite frankly, endless, but they've all served me fairly well over the years. So, you may ask, why am I not too bothered about this?

Well, the reason is that, apart from when entering something into a competition, it's very seldom that we are judged on one single, stand alone image. What we are judged on, and, as photographers, the thing that really shows what we are made of, is a body of work.

So what are we left with? Personal style, that's what. Look at my website. In fact, look at ANYONE's website. Everyone has their clichés, their favourites, but those pictures all add up to a whole that is bigger than any cliché.

The key to getting the balance right in this is editing. Which picture should be in and which pictures complement each other? It's a great skill and one that, over the years, has proved to be a huge dilemma. I know that I'm very good at editing other people's work, yet I find the business of editing my own stuff an impossible task. Blindness to one's own work and, I'll admit, a certain amount of the aforementioned preciousness always seem to muddle up my critical faculties.

The best advice I can give you is to get someone who doesn't like you to look at your pictures. Friends and family will, invariably, be nice. The one thing that infuriates me more than anything is when someone tells me that my pictures are lovely. Bloody hell! I know



All images © Tim Clinch

they're lovely, that's what they're for, but comments like that are no good to man nor beast. If you can't find someone who doesn't like you, try to find someone who is not as interested (or dare I say it, obsessed) with photography as you are. If someone who doesn't have a vested interest in you says that they like something then, in my experience, you're on to a winner.

I'm lucky enough to have won an award at the Food Photographer of the Year Awards (sponsored by Pink Lady Apples) two years running. Both times I've been sitting staring at scores of pictures on my screen for days on end um-ing and ah-ing as to which ones to submit, and dismissing countless pictures because they look a bit clichéd, when the Beloved Partner has breezed into the room with that 'Oh for God's sake, how much time do you waste poncing around staring at your pictures' air about her that I know and love so well.

That one, that one and THAT one. Less than a minute it took her, and yes, dear reader, right every time. Dammit...

I've spent a lot of time with the editor of this esteemed journal, Ms Roberts, looking at other people's work and she's a natural. Intuitive, decisive and, most importantly, invariably right about what will look good on a page, yet when it comes to her showing me her own beautiful pictures (which I'm still trying to get her to showcase in these pages by the way) she comes over all coy, unsure about any of her shots. So, you see, it happens to the best of us.

So...don't dismiss something because you think you've seen it before. If you look hard enough, you've seen everything before. One person's cliché is another person's winning shot. The constant search for something new is in danger of becoming a cliché in itself. Don't ignore the classics and don't try to reinvent the wheel. Cucumber flavoured gin anyone? Er...no thanks. A G&T for me every day of the week.

WHAT TIM DID THIS MONTH

Won another award! Yes, you are now reading words written by the 2013 Errazuriz Wine Photographer of the Year. An award won at the aforementioned Pink Lady Food Photographer of the Year Awards. I'm writing this two months in advance of publication, so it will be interesting to see how many bottles of the year's supply of Errazuriz wine I've got through by the time it sees the light of day.

Rather enjoyed choosing which type of clichéd pictures I'd go for this month. After much pondering, I have finally chosen one of my favourite genres. Door Porn. Come on, we all love a good door don't we? These lovelies are the doors to a fisherman's cottage in the village of Zighy, Oman (far left); the Economical Grocery in Valetta, capital of Malta (middle); and a beautiful door in the wonderful city of Lviv, Western Ukraine (left).

Sadly, I'm typing this looking at the announcement of the death of my chosen photographer for this month, six weeks before his 100th birthday.

Vicente Nieto Canedo was a self-taught amateur photographer from Salamanca in Spain. He spent his life documenting the region where he lived and later life in Madrid. His pictures from the Civil War are very moving but, for me, his best works are his post-war studies of rural and city life. He took photographs from 1933 to 1967 when, in a crisis of self-confidence, and for economic reasons, he simply stopped shooting. Google his name to find out more.

At the end of the day, when all's said and done, I've realised it's time to take the bull by the horns, take a long hard look in the mirror and admit that the concept of clichés might just be creeping into my writing as well!

COMMENT

All images © National Media Museum/SSPL

BEHIND THE SCENES AT THE NATIONAL MEDIA MUSEUM

An archive of more than 40 pictures by a talented Victorian photographer recently came up for auction. **Colin Harding** tells the story of the woman once regarded as the equal to Julia Margaret Cameron.

One of the most intriguing aspects of the history of photography is that one never knows what unexpected treasures might still remain to be discovered.

Photographs taken by amateurs in the early Victorian period are comparatively rare; photographs taken by women amateur photographers are, of course, even rarer. Most readers will know of the work of Julia Margaret Cameron. However, there is another female photographer of the period whose work is far less well known and yet was regarded by her contemporaries as being equal to or even better than Cameron's – Clementina, Lady Hawarden. It was exciting therefore to see an archive of more than 40 photographs by Lady Hawarden, including many previously unrecorded images, coming up for auction at Bonhams in London.

Clementina Elphinstone Fleeming was born in Cumbernauld House, near Glasgow, in 1822. In 1845 she married Cornwallis Maude, an officer in the Life Guards. When Maude's father, Viscount Hawarden, died in 1856, his title and considerable wealth passed to his son and Clementina became Lady Hawarden.

The following year the family moved to Dundrum, the huge family estate in County Tipperary in Ireland, becoming one of the wealthiest landowning families in Britain. It was at about this time that Lady Hawarden first took up photography – her husband's inheritance allowing her the time, money and space that was essential for photography at the time.

In 1859 the family moved to 5 Princes Gardens, South Kensington – a large, elegant house that was demolished in the 1950s. Lady Hawarden turned the entire first floor of the property into her photographic studio and it was here that she took most of her photographs – exquisitely lit and composed tableaux featuring her eldest daughters, Isabella Grace, Clementina and Florence Elizabeth.

'Went to the Photographic Exhibition... I did not admire Mrs Cameron's large heads taken out of focus. The best of the life-ones were Lady Hawarden's.'

Clementina, Lady Hawarden, Self Portrait (?), c.1862.

Clementina, Lady Hawarden, Clementina Maude, c.1862.

Clementina, Lady Hawarden, Isabella Grace Maude, c.1862.

Clementina, Lady Hawarden, Clementina Maude, c.1862.

The girls were often dressed in costume and shot singly or in pairs in romantic poses, near a window or in front of a mirror, creating images that were very different to those of her contemporaries. Languid, sensual, even sexual in tone, they exhibit a subtle, skilful and very sophisticated use of natural light.

Lady Hawarden became a member of the Photographic Society of London (now the Royal Photographic Society) in February 1863 and exhibited her work at the society's annual exhibition later that year, where she was awarded a silver medal. The following year her work was once again accepted for exhibition and, once again, she was awarded a silver medal.

Her photographs were very well received by her peers. In 1864 another well known amateur photographer of the time, Lewis Carroll, wrote in his diary: 'Went to the Photographic Exhibition...I did *not* admire Mrs Cameron's large heads taken out of focus. The best of the life-ones were Lady Hawarden's.' Indeed, Carroll was so impressed that he bought five of her photographs.

In January 1865, just as her reputation was beginning to grow, Lady Hawarden died from pneumonia. She was just 42 years old. In 1939 Lady Hawarden's granddaughter presented the Victoria and Albert Museum with nearly 800 of her photographs. Until the appearance of this collection at auction, these constituted almost the entire body of Lady Hawarden's surviving work.

In 1985 the National Media Museum (then the National Museum of Photography, Film and Television) was extremely fortunate in being able to acquire a collection of nine photographs by Lady Hawarden from her great-granddaughter, including what is believed to be a self-portrait.

Lady Hawarden's death was noted and lamented in the photographic press. One of the most moving obituaries appeared in the *British Journal of Photography*. Signed simply 'O.G.R.', it was written by fellow photographer Oscar Rejlander:

'The Lady Hawarden is gone to the source of all light. She was an earnest believer in the progress of photography...She is a loss to photography, for she would have progressed. She is a loss to many, many friends. She is an enormous loss to a loving family. Peace everlasting and good will be with her!'

After her death, her work was exhibited one last time, at the Dublin International Exhibition in 1865, where it was highly praised. However, unlike that of her contemporary, Julia Margaret Cameron, her work was soon, until comparatively recently, largely forgotten.

Clementina, Lady Hawarden, Isabella Grace Maude and Clementina Maude, c.1864.

THE NATIONAL MEDIA MUSEUM

Colin Harding is responsible for the National Photographic Technology Collection at the National Media Museum. He has curated a number of exhibitions and has written books and articles. The museum is home to more than 3.5 million items of historical significance.

nationalmediamuseum.org.uk

FEATURE

60-SECOND EXPOSURE

Drawing inspiration from music, paintings and films, **Marc Schmidtmayer** believes it's important to trust your instincts when it comes to photography. Here he talks to *B+W* about losing accessories, being out in the elements and the need for a 48-hour day. Edited by Tracy Hallett.

Forever and Always

Walking on Water

What is your favourite photographic book?

It has to be Japan by Michael Kenna (published by Nazraeli Press). It's a visually stunning book but, more importantly, it's also where I discovered the art of black & white photography. Through Kenna's work I learnt that taking a picture is more about communicating your vision than just recording the facts. Since then, the world has never looked the same to me.

What is your worst photographic habit?

I always seem to be losing lens caps, filters, remote releases and other accessories.

Which piece of kit could you not be without?

My long exposure kit: namely a tripod, remote release and set of ND filters.

Tell us your favourite photographic quote.

'To the complaint, "There are no people in these photographs," I respond that there are always two people: the photographer and the viewer.'
(American photographer and environmentalist Ansel Adams).

What is the worst photographic mistake you've ever made?

Not taking up photography earlier in my life – I reckon I've lost about 33 years.

Who would join you in your ultimate camera club (dead or alive)?

I'm not that comfortable in a group situation, so I would keep the club quite intimate. The artist René Magritte would certainly receive an invitation – I love his work, and I am curious to know what his photographs would be like.

What is your greatest photographic achievement to date?

Learning to accept that not every picture is a winner. I used to get frustrated if I came home from a shoot and had nothing to show for it. But over the years I've realised that photography is more about being out there, in the dark, with just the sound of the sea, wind and rain. Away from the hectic pace of everyday life, the world seems to stand still, and you have a chance to find peace. Photography, for me, is all about that experience.

Why does black & white appeal to you?

I'm attracted to the simplicity of black & white, and the way it can change how you view a subject or location. Monochrome adds a sense of mystery to the landscape, and can make even the most familiar object appear unfamiliar.

What single thing would improve your photography?

Having more time to take pictures. Photography is my passion, but it's still only a hobby – I have a full-time job (as an IT consultant), an 11-year-old daughter and a love of cycling, so my days are pretty well occupied. What I really need is a 48-hour day.

What would you say to your younger self?

Believe in yourself and just go for it!

Describe your photographic style in three words.

My mind's eye.

What has been your most embarrassing moment as a photographer to date?

Sorry, I can't tell you. It's just too embarrassing!

All images © Marc Schmidtmayer

Memories

What has been the most pressure you have been under as a photographer?
It's hard when friends and family ask me to photograph either themselves or their children. Portraiture is not my thing, but I always seem to end up saying yes.

If you could assist one (living) photographer who would it be?
Michael Kenna. I love his work, and I share his passion for being outside at dawn and dusk. I would also love to travel to the places he visits.

Which photographic website do you visit most often?
It has to be deviantART (deviartart.com), an online community featuring some really great artists.

Which is more important, good technique or a natural eye?
Both of these contribute to the end result, but since technique can be learned, I would have to say a natural eye is more important than good technical skills.

What was the last piece of photographic kit you bought?
A lens cap (which I lost) and a remote release (which I dropped in some water).

Which exhibition could you have spent a month in?
The Museum of Ancient Art in Brussels has a superb collection of paintings by Flemish masters such as Hans Memling, Pieter Bruegel and Hieronymus Bosch. As well as a feast for the eyes, the work offers many lessons in composition.

Despite buying an SLR some 20 years ago, Marc Schmidtmayer only really fell in love with photography a few years ago, after discovering the work of landscape photographer Michael Kenna. An IT consultant by trade, Marc also enjoys cycling and cooking. He lives in Scherpenheuvel-Zichem in Belgium.

To see more of Marc's work visit mymindseye.eu.

For further details email info@mymindseye.eu

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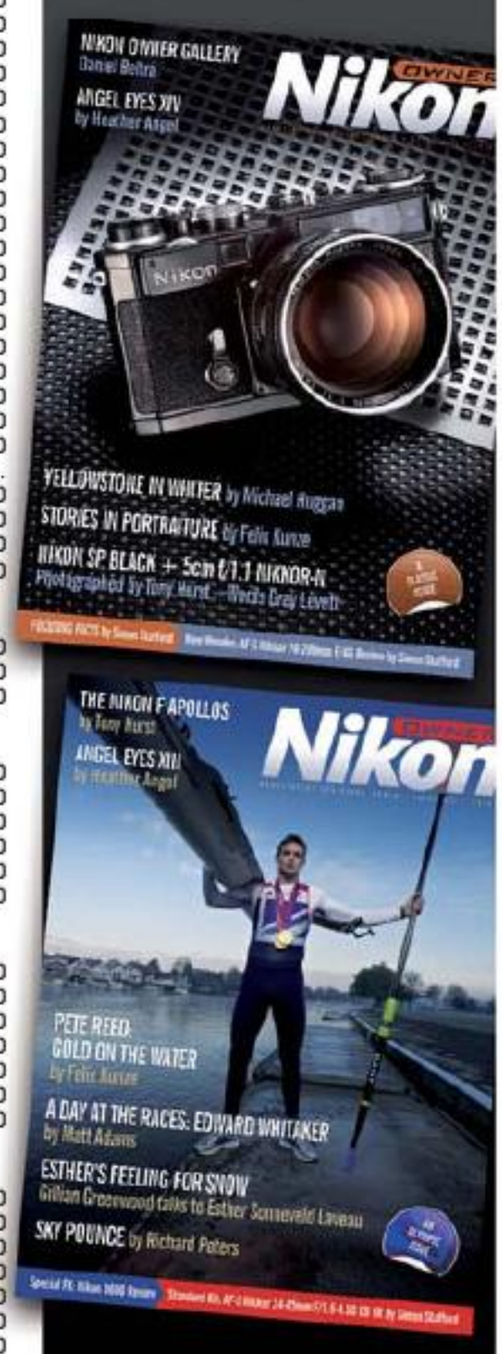
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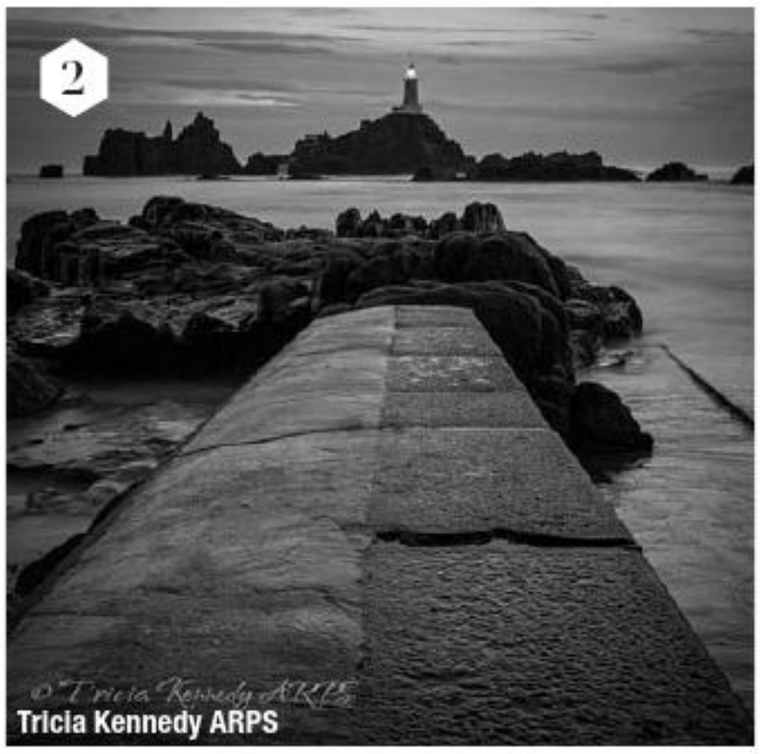

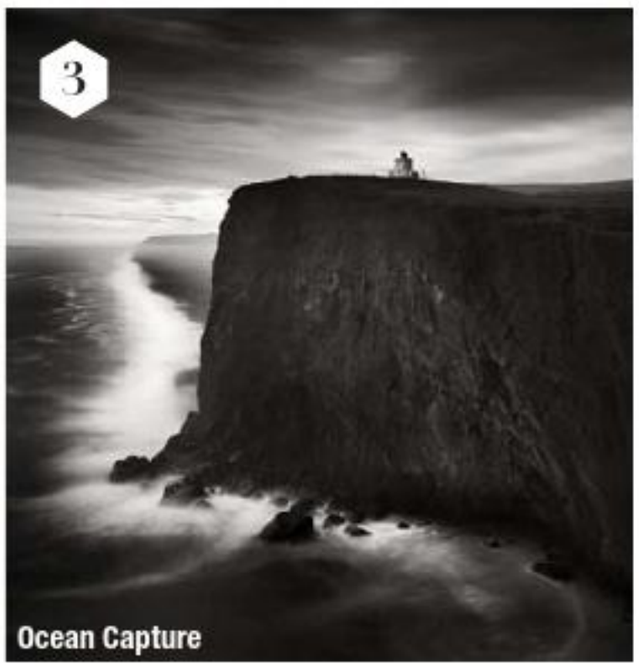

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3 OCEAN CAPTURE

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5 ASPECT2i

Aspect2i is fortunate to have one of its founder members, Paul Gallagher, as a master of black and white landscape photography with 30 years experience. Paul leads the dedicated black and white field workshops for Aspect2i and he shares his knowledge of either film or digital in small groups so he can maximise his one to one time with everybody. Each workshop covers composition, filtration and post processing workflow to the final image.

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8 STEVEN TAYLOR

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Zeiss 25/28mm V/finder (boxed)	Mint-	£190
Leica 1.25x Magnifier	Mint-	£110

Medium / Large & Other Format

Fuji GS645W (45mm)	Exc+++	£350
Fuji GSW690 III (65mm)	Exc++	£550
Fujica 65mm f8 Fujinon-SW + Viewfinder	Exc	£590
Fuji GX617 (90mm with Centre filter) (boxed complete with ground glass)	Mint-	£2390
Contax 120mm f4 Apo-Makro-Planar T* (Contax 645)	Exc+	£750
Mamiya 6 + 75mm f3.5G + hood Sold	Exc+	£750
Mamiya 150mm f4.5G + hood for Mamiya 6	Exc++	£290
Mamiya Close up Attachment for 75mm (Mamiya 6)	Exc+++	£200
Mamiya 7 II + 80mm f4L + hood (boxed)	Exc+	£1190
Mamiya 43mm f4.5L + hood & V/finder Sold	Mint	£850
Mamiya 50mm f4.5L + hood & V/finder	Mint	£850
Mamiya 150mm f4.5L	Mint-	£390
Mamiya Polarising Filter ZE-702	Mint-	£70
Mamiya 80mm f2.8 AF LS + hood for Mamiya 645 AF-D (designed by Schneider)	As new	£1190
Rolleiflex 3.5C with meter (75mm Planar) Ever Ready Case but no Strap Sold	Exc+	£420
Rolleiflex 3.5E with meter (75mm Xenotar) Ever Ready Case but no Strap	Exc++	£550
Plaubel Makina 67 *(Non working Meter)* Sold	Mint-	£890
Sinar Handy with 75mm f5.6 Super-Angulon	Exc+	£1650
Horsman L45 with wide-angle bellows	Exc++	£490
Noblex 135 S	Exc++	£390
Rodenstock 75mm f6.8 Grandagon-N	Exc++	£390
Schneider 135mm f5.6 Symmar on Toyo board Linhof Selected (Copal 0)	Exc+++	£170
Sinar 210mm f5.6 Sinaron-S (CopaL 1)	Exc+	£250
Schneider 240mm f5.5 Tele-Arton	Exc	£170
Rodenstock 240mm f5.6 Sinaron-N MC (Copal 3) on Linhof style board	Mint-	£390
Nikon 360mm f8 Nikkor-T	Mint-	£490

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At present we are offering a C41 colour film processing service for 135 and 120 with 24 hour turnaround.
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3 - 5 rolls	£6
6 - 10 rolls	£9
11 rolls or more	Free

Process only

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We accept payment by postal order or credit & Debit cards (Except American Express/Diners Club)
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Processing Prices (C41 Only) 24 hours

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35mm process + print + CD	£12.00
35mm process + CD	£8.00
Extra set of prints (order within 7 days)	£4.00
Film scan to CD or digital media	£7.00
120 process only	£6.00
120 process + print	£12.00
120 process + print + CD	£15.00
120 process + CD	£9.00
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Film scan to CD or digital media	£7.00

We also process Black and White Negatives! Please check our website or phone us for prices and turn around time

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Fuji GSW690 III (65mm) Counter:167 Exc++ £550

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Leica M6 0.72 TTL Black Paint Millenium Edition (boxed) User £1750

Leica M4 Black Paint Rare User £2190

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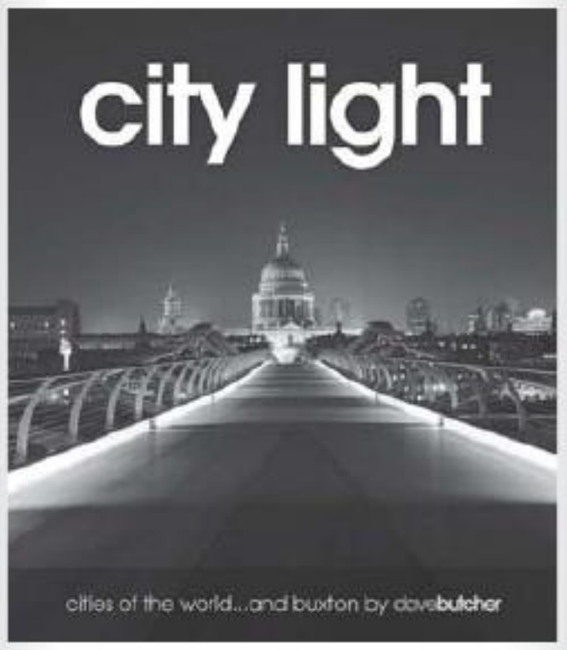

Dave Butcher's new book City Light is out now. Dedicated to cityscapes it contains over 120 images and covers 31 cities of the world.

City Light and Dave's three other books are available online, at shows and the Dave Butcher studio.

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